

One of a kind? The Hall Double Tin Foil Phonograph (Photo Courtesy Smithsonian Institute)

A. WILFORD HALL
The Untold Story Behind
the Second Phonograph Patent

Robert Feinstein

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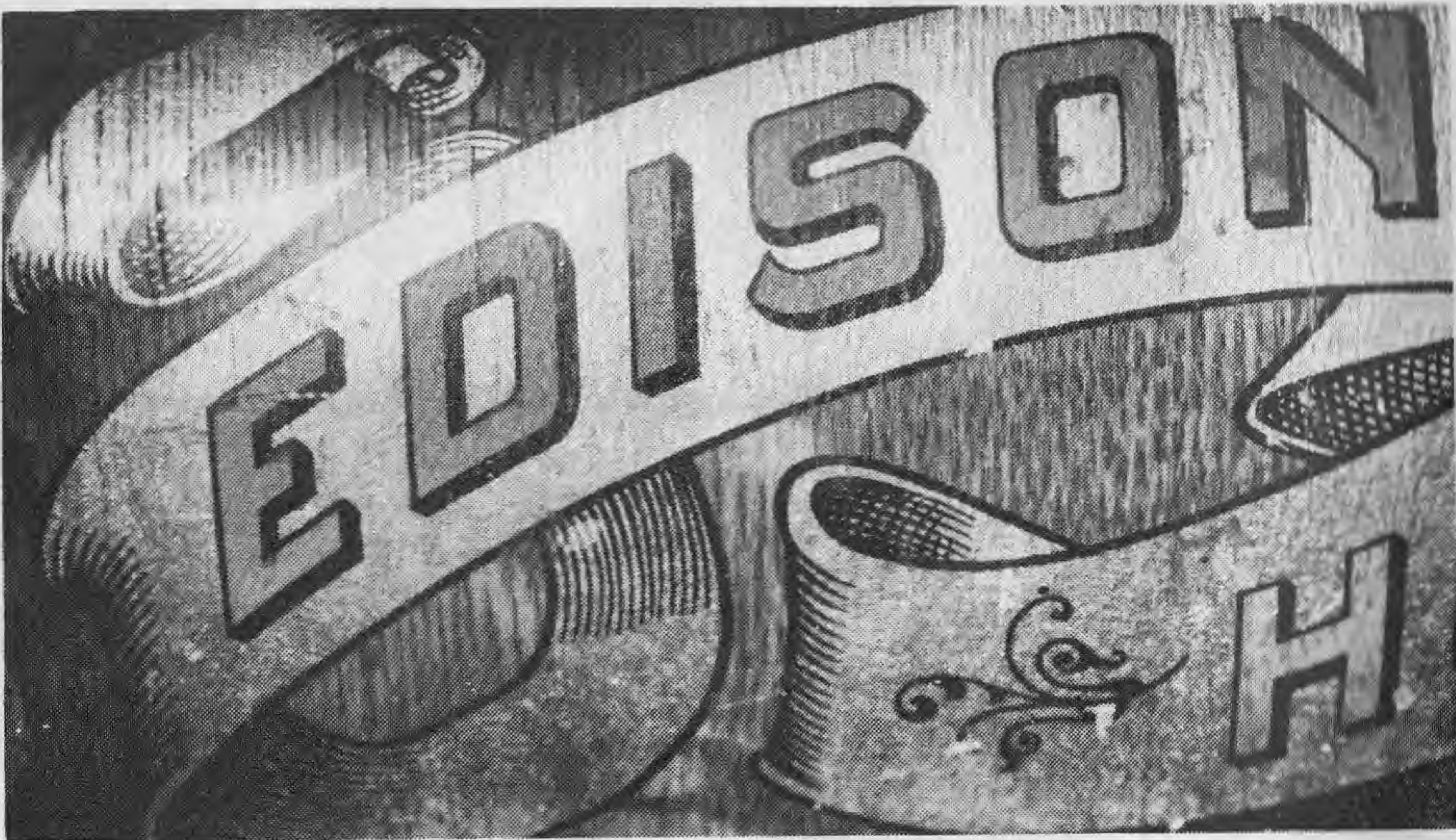
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DEAR APM:

Question: I know the Edison "Suitcase" Home was made from 1896 to 1901, but can they be dated within this group? **A.S., Reno, Nev.**

Answer: The first couple of hundred Homes were string driven and had a drawer in the front of the cabinet. All of them, from the very beginning, were sequentially numbered, from H1 on, in approximate order of manufacture. The number 33,000 was reached by May of 1900. Early Homes used a bare-metal on-off lever to push the governor "horseshoe" against the governor disc. A fascinating detail appears in the attractive decals on the lids - look closely at the number of vertical lines below the letter "D." The earliest Homes have 10 lines, then 14, 18, and finally 22. Perhaps it was intended to be a code. So, count your lines! ☐



Count carefully the number of lines in the decal appearing under the letter "D." (14 here)

The Second Phonograph Patent

Robert Feinstein

Dr. Alexander Wilford Hall, the second person granted an American phonograph patent, has suffered the obscurity of many talented individuals who have improved already existing inventions. Although there were brief descriptions of his work in both a recent issue of APM and in *From Tin Foil to Stereo*, he has been largely overlooked by writers documenting the history of recorded sound.

Many details about Hall's background and life have remained a mystery. All that is known of his mother is that her first name was Frances and that she was from a poor family. More information is available about his father, Samuel Hall, who was born in Muncy, Pennsylvania, in 1791. Eventually, Samuel Hall moved to Geneva, New York, where he enlisted in the military and fought in the Battle of Lundy's Lane, during the War of 1812. Alexander Wilford Hall was born on August 18, 1819, near the town of Bath, in Steuben County, New York. As a youth, he worked as a mule driver along the Erie Canal. Shortly before his eighteenth birthday, a clergyman urged him to seek greater opportunities in one of the new settlements of the West. Accompanied by his father and a younger brother (also probably named Samuel), he set out for the Ohio frontier, but before the journey was completed, Wilford's leg was severely injured. The accident was to change the course of his life.

Unable to travel further, Hall was left in the care of Dr. Oresmus Dean, who lived near Warren, Ohio. Dr. Dean was impressed with his patient's intelligence and persuaded him to remain in his house and go to school, for until then Hall could barely read or write. He stayed for two years, studying elementary subjects, after which his benefactor sent him to Farmington

Academy in Trumbull County, Ohio, where Hall trained for a career as a teacher. He taught for almost three years, but soon began to attract attention because of his skill as a religious debator. The debates led Hall to write his first book, *Universalism Against Itself*, which was published when he was twenty-four. The volume attacked liberal religious trends and about fifty thousand copies were sold, a circulation which made it a best-seller of the time. For several years, Hall was a prominent itinerant Evangelical minister and was often referred to as the "Walking Concord-

ance," because of his scholarly knowledge of the Bible. In 1848, working from the town of Loydville in Belmont County, Ohio, he compiled and edited *The Christian Register*, a statistical study of churches. But about that year, illness caused Hall to temporarily retire.

Decades later, Hall was to look back on this part of his life and write:

At the age of twenty-nine, after years of public speaking, much of the time in public debates and in the open air, I found myself a worn out, broken down old man in what ought to have been

the prime of my life. . . In this forlorn and despairing condition, I saw only in the near future the lingering fate of the consumptive, to which my brother Samuel, two years younger than myself, had patiently succumbed a short time before. I sought the counsel of the able doctor who had attended my brother, and with all the frankness which I urged him to exhibit, he told me that my case was precisely that of Samuel's and that within less than a year, I might assuredly expect to follow him to the same churchyard. A consultation of medical men from the adjoining towns, after sounding my lungs under a stethoscope, decided that one lung was partially gone and the other



A. WILFORD HALL, PH. D., LL. D.

badly diseased, and that there was little if any prospect that I could survive more than a year, if that long. The additional kindly advice of my own confidential physician, that I had better settle up and set in order my business affairs while I possessed the necessary strength and mental energy, was anything but reassuring that my future achievements in literature and science, to which I had looked forward with such glowing hopes and aspirations, would ever be realized. But I was too personally involved in the results of the decision those medical experts had reached, to submit quietly, or at least without a furious protest.

It is likely that Hall outlived all of these physicians and he claimed many times to have cured his case of consumption (tuberculosis) by his own method, a treatment that was unusual, to say the least. Alexander Wilford Hall stated that he promptly restored his health by giving himself enemas! Indeed, he believed such treatments could cure a vast array of ailments and about the year 1888 published a pamphlet encouraging their use, under the title, *Dr. A. Wilford Hall's Hygienic Treatment for the Cure of Disease, Preservation of Health, and the Promotion of Longevity Without Medicine*. There is a very strong possibility that the illness that afflicted Hall was something other than tuberculosis. Certainly, a wrong diagnosis was possible during an era in which X-rays were unknown and laboratory analysis was primitive, in the rare instances when it was available.

Although he regained his health, Hall disappeared for a number of years. There were newspaper reports that he was dead and some of his former friends actually believed that he had died. For much of this time, Hall was in the Rocky Mountains where he communed with nature and did geological research.

Around the year 1854, he went to New York City and eventually established a publishing business. Hall and Company, Publishers had an office at 234 Broadway and in 1878 printed a strange book much of which was written in verse. Entitled *The Problem of Human Life*, its author was listed only as "Wilford," but it was in fact written by Alexander Wilford Hall. The volume outlined Hall's philosophy, which he called "substantialism," the belief that even intangible forces of nature, such as light, heat, electricity, and sound, had material

substances about them. Hall felt this concept offered support for his strong religious convictions and out of all his attainments, he was always proudest of this particular book. Substantialism was to gain many adherents around the world and as founder of the substantialist philosophy, Hall was elected to the Victoria Philosophical Institute of Great Britain. But the philosophy had more than its share of critics and one especially hostile observer was M.J. Thompson, Professor of Sciences at Garfield University in Wichita, Kansas. In 1887, Thompson authored *Evolution of Sound Evolved - A Review of the Article Entitled "The Nature of Sound" in the Problem of Human Life*. Thompson's book was largely a personal attack against Hall and among the comments in it were:

"The Doctor's vanity is astounding and he takes the adulation of his followers as a matter of course. The adulation at times approaches worship. His personality has utterly crushed out independence of thought among his followers. It never occurs to one of them to question anything he says...The spirit in which *The Problem of Human Life* is written is abominable. Eliminate the abuse and the volume would shrink to one-half its present size."

Abusive or not, much of *The Problem of Human Life* did focus on an inquiry into the nature of sound, an interest which consumed Hall years before he published the book. As early as January 24, 1854, Hall patented an improved piano. Within a year, he had patented two more piano devices. There were also a number of early inventions that had nothing to do with sound, but which demonstrated the wide range of Hall's creative capacities. In 1867, he patented both a washing machine and a door fastener. In 1868, he received a patent on a wash boiler and in the following year he patented a water meter. Among the Hall inventions of the early and mid-1870's were: an apparatus for the manufacture of illuminating gas (1870), a rattle-like child's toy (1871), a clothes pounder (1872), a vehicle spring (1874), a wringer (1875), and a windmill (1876). Hall had also edited and published several periodicals: *The Microcosm* (1881-1886 and 1888-1893), the first three volumes of which were called *Wilford's Microcosm*, and *The Scientific Arena* (1886-1888). He apparently combined these enterprises with his inventive skills, as patents he respectively received in 1871,

(Cont'd p. 6)

The Microcosm

A MONTHLY JOURNAL OF SUBSTANTIALISM AND COLLATERAL DISCUSSIONS.

THE ORGAN OF THE SUBSTANTIAL PHILOSOPHY.

A. WILFORD HALL, Ph. D., LL. D., Editor and Proprietor.

(Author of the "Problem of Human Life," Editor of the *Scientific Arena*, &c., &c.)

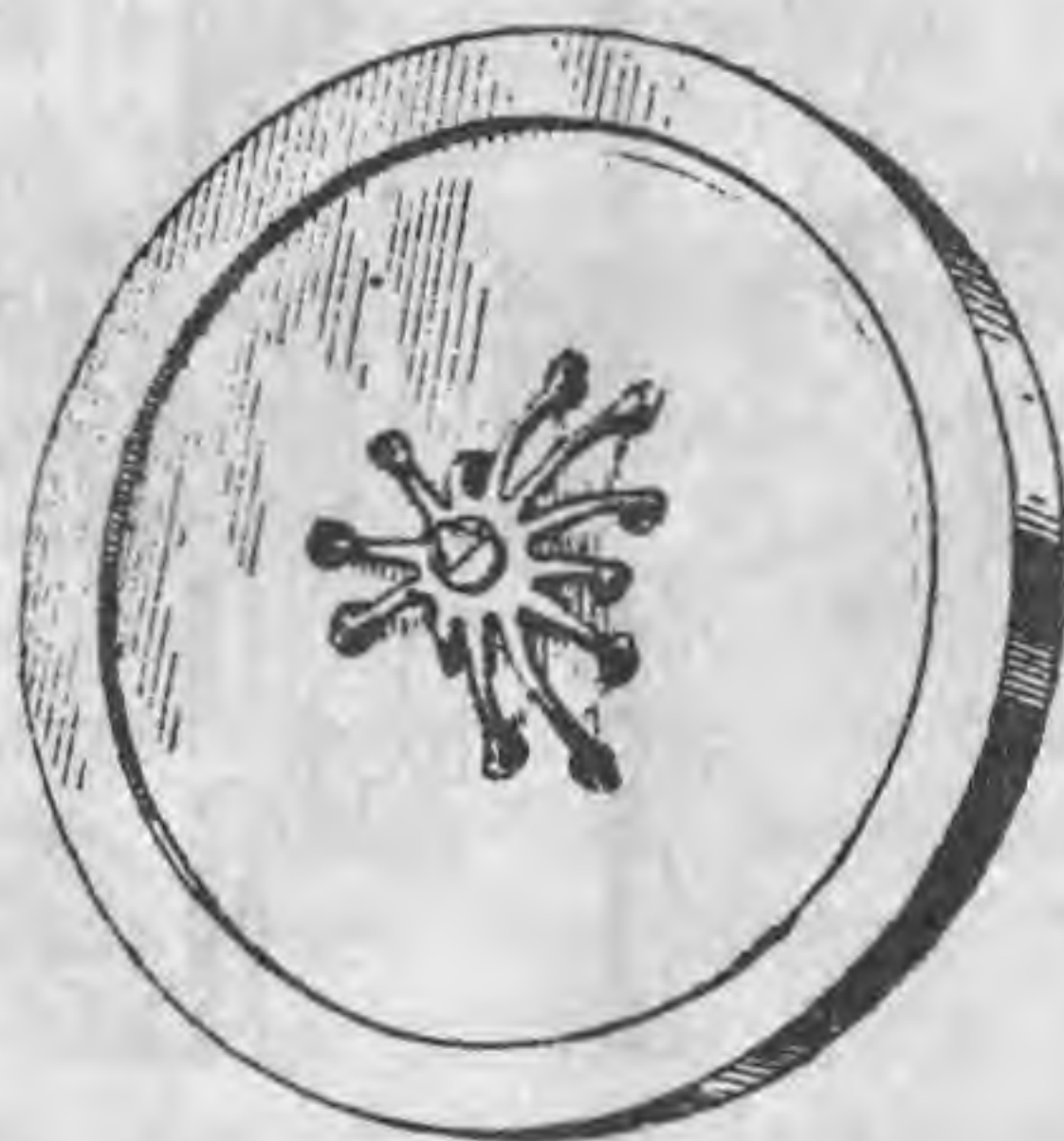
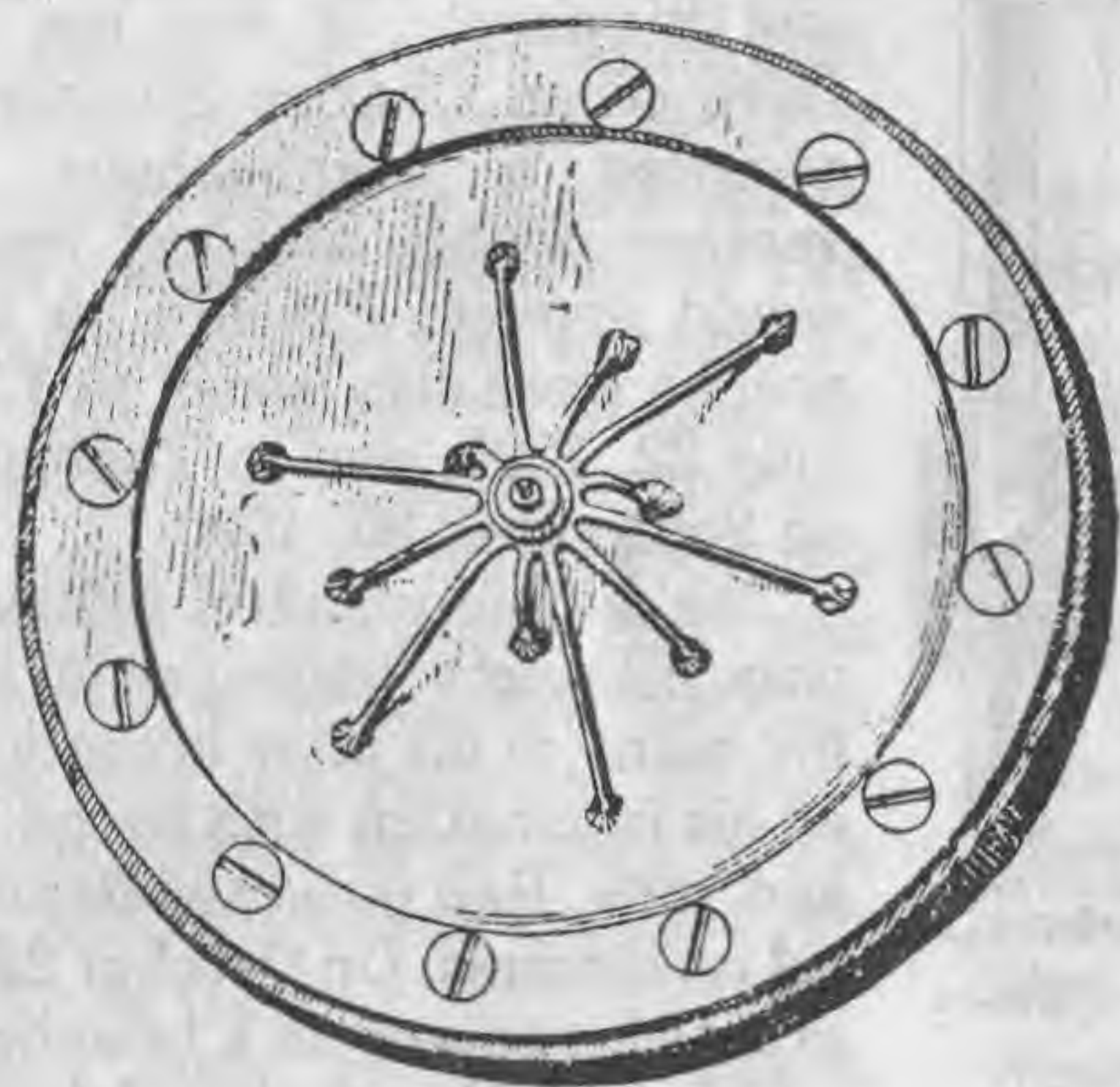
ROBERT ROGERS, Ph. D., Associate Editor.

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Vol. IX.—No. 3.

FEBRUARY, 1892.

50 Cents a Year.

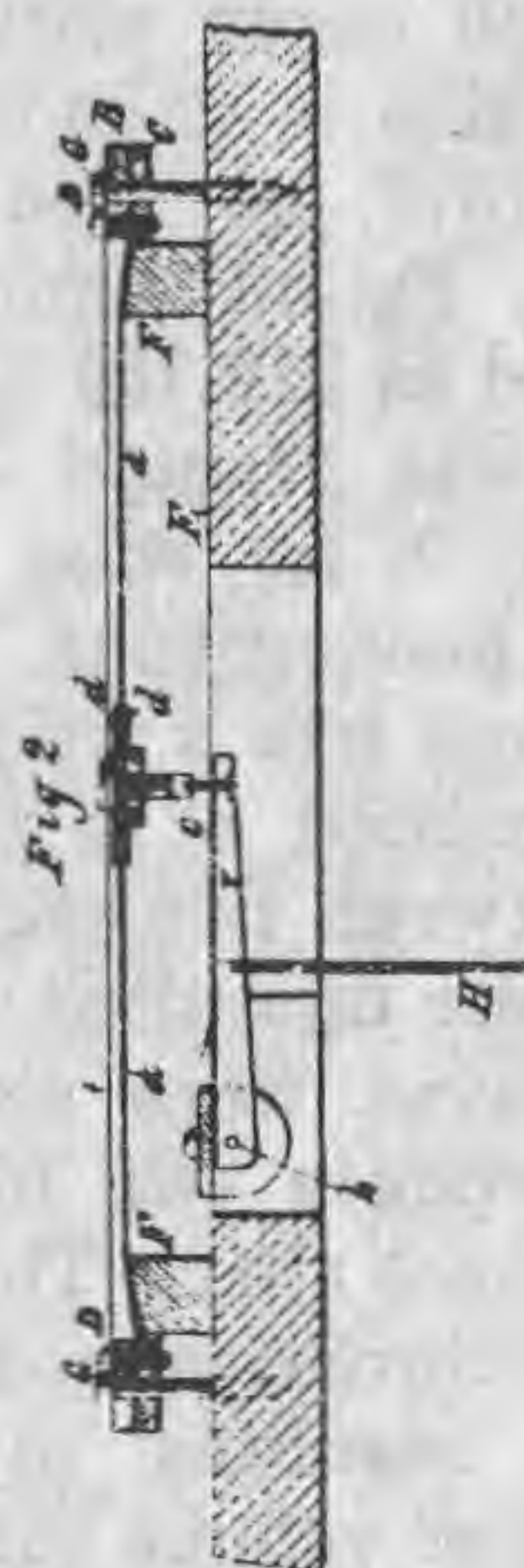
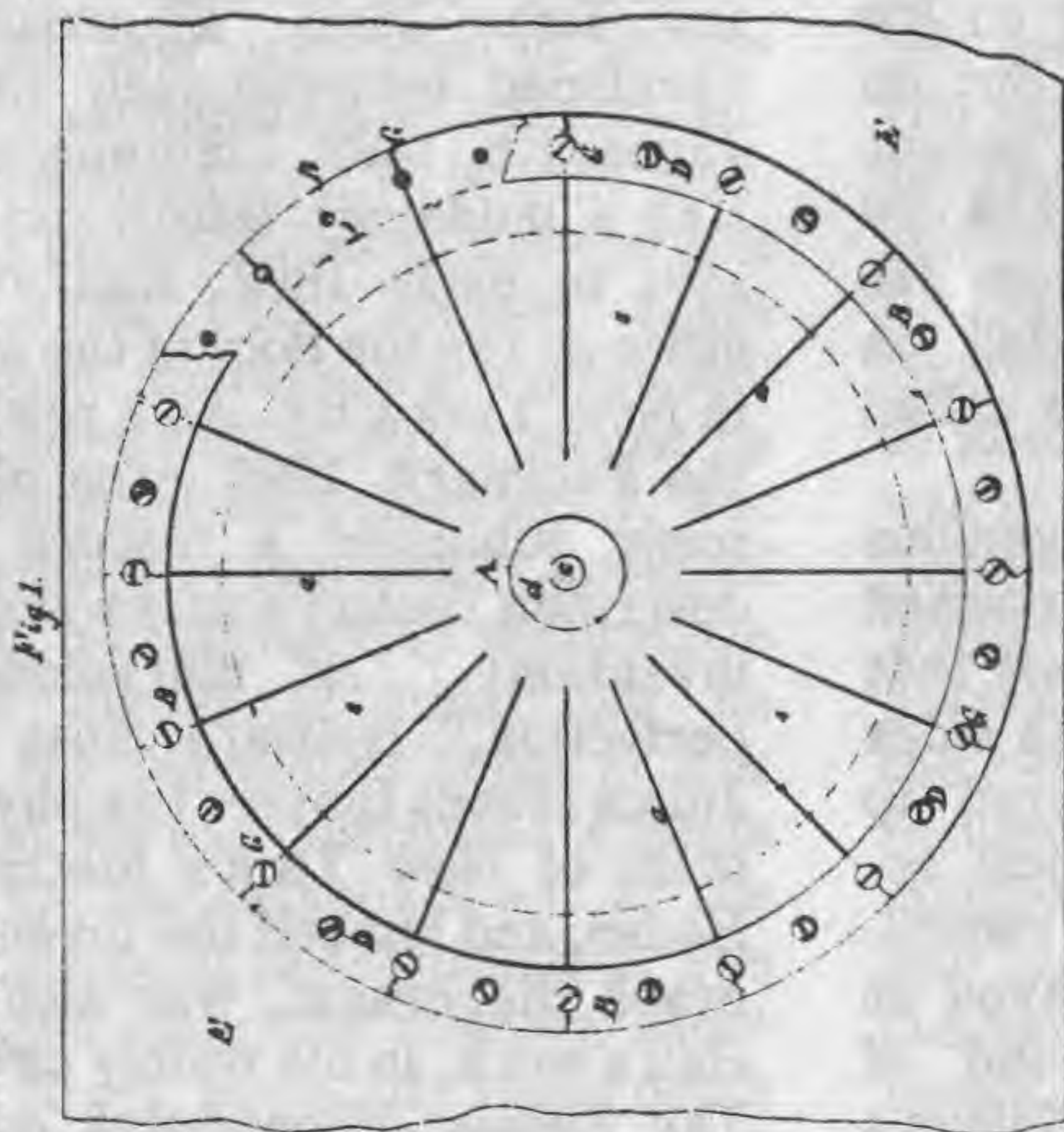


Reproducer

Recorder

of Lieut. Bettini's Micro-phonograph.

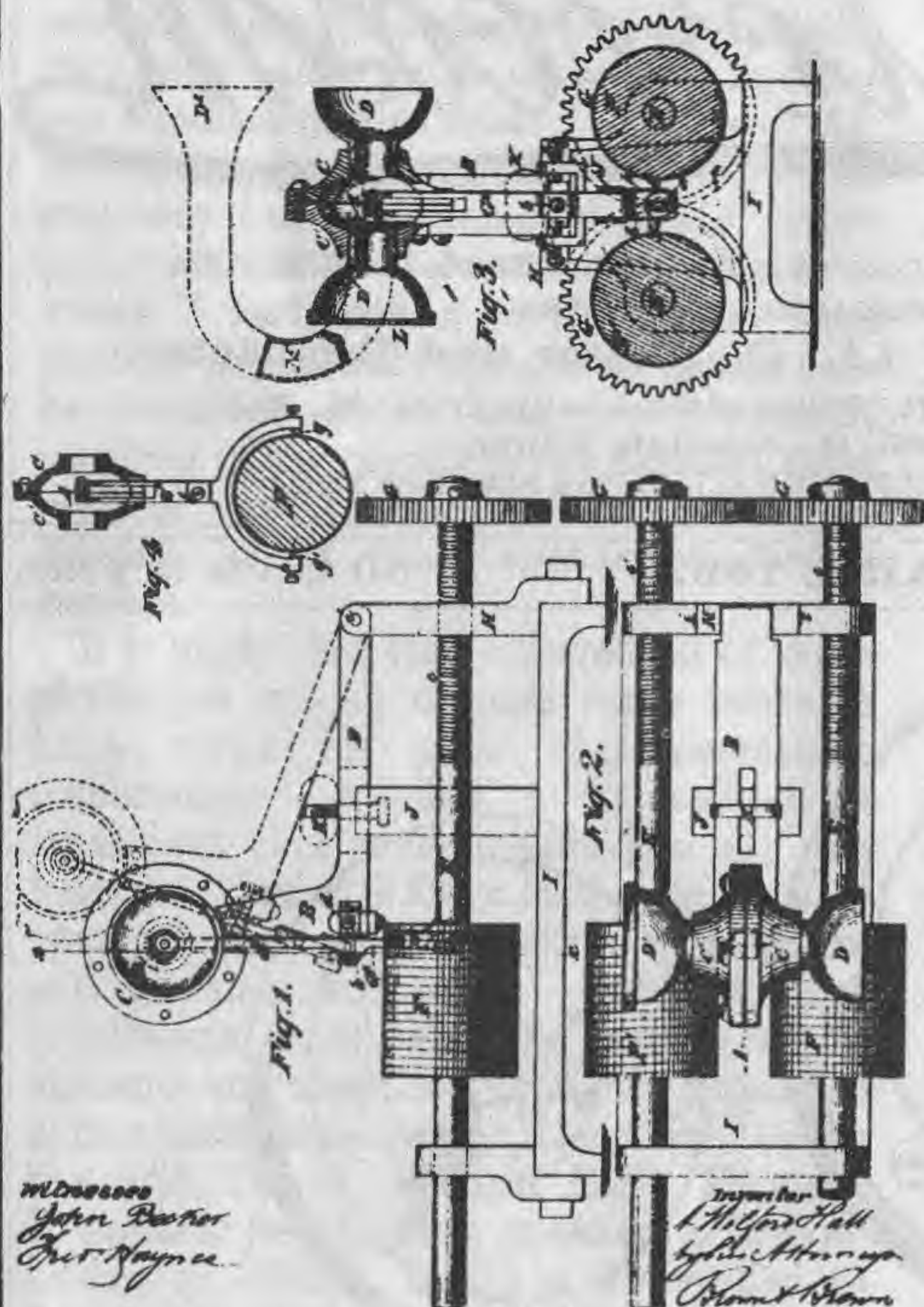
(No Model.)
A. W. HALL.
TELEPHONE DIAPHRAGM.
Patented Oct. 29, 1889.
No. 413,782.



Inventor:
Alexander Wilford Hall
by attorney
Thos. J. Quinn

Witnesses:
J. H. W. ...
W. D. ...

Note the similarity between Hall's radial diaphragm and Bettini's spider diaphragm.



The Second American Phonograph Patent

1872, and 1886 involved various improvements in the printing of journals.

Hall's interest in sound must certainly have been enhanced when he learned of Edison's first two phonograph patents. Exactly when Hall began working on his own talking machine is unknown, but on November 29, 1878, he filed a patent application for it. Patent number 219,939 (erroneously listed as 219,739 in *From Tin Foil to Stereo*) was granted to Hall on September 23, 1879, for what was called "Improvement in phonographs."

Hall's phonograph was a truly ingenious invention. It consisted of a two-pointed needle placed between two mandrels that revolved in opposite directions. Both sides of the sound waves were employed to simultaneously produce two identical recordings, a half-phase apart. These recordings could be synchronized and played at the same time, resulting in sound of considerably greater volume than Edison's phonographs. The device could also be adapted for use with one mandrel and when employed in this fashion, two parallel

needle points would cut concentric grooves in tin foil which when played back would be twice as loud as a recording etched with a single needle. Hall's phonograph utilized horns, rather than listening tubes and when used for recording, the horns could be fitted to both sides of the machine, making it possible for two people to record their voices at the same time. Despite its unique feature, the Hall phonograph was never mass-produced and it is doubtful that many have survived. A working model of it, which Hall submitted to the U.S. Patent Office in conjunction with his patent application, is currently on display at the Smithsonian Institution (see front cover and this page). It was not until April 3, 1888, when Charles Sumner Tainter was awarded a graphophone patent, that another double mandrel recording device would appear. Patents on similar phonographs were also issued to J.P. Magenis on July 22, 1890, and to Thomas Alva Edison on September 30, 1890.

The double mandrel instrument was the only complete phonograph Hall patented, but many of his later inventions incorporated his fascination with sound. In 1886, 1888, and 1889, Hall patented improved mechanical telephones. On October 29, 1889, he was granted a patent on a telephone diaphragm which was also designed for use in phonographs. The diaphragm's radial design was very similar to one patented by Lieutenant Gianni Bettini on August 13, 1889 (see comparison illustrations on page 5).

Although they were independently involved in almost identical experiments at the same time, a mutual admiration developed between Hall and Bettini. On January 8, 1892, Lieutenant Bettini wrote Hall a laudatory letter and in either late 1891 or early 1892, Hall visited Bettini's office on the top floor of the Judge Building, in New York City. As a result of the visit, the February, 1892 issue of Hall's *Microcosm* published a feature article which described Bettini's micro-phonograph as an invention: "...of marvelous power and perfection." Bettini's close associate Dr. Julius Mount Bleyer, the physician to many stars of New York's Metropolitan Opera House, and himself the inventor of a phonograph diaphragm, was also impressed by Hall's work. In his widely circulated article, *The Edison Phonograph and the Bettini Micro-phonograph the Principles Underlying Them and the Fulfillment of their Expectations*, published in the November 5,

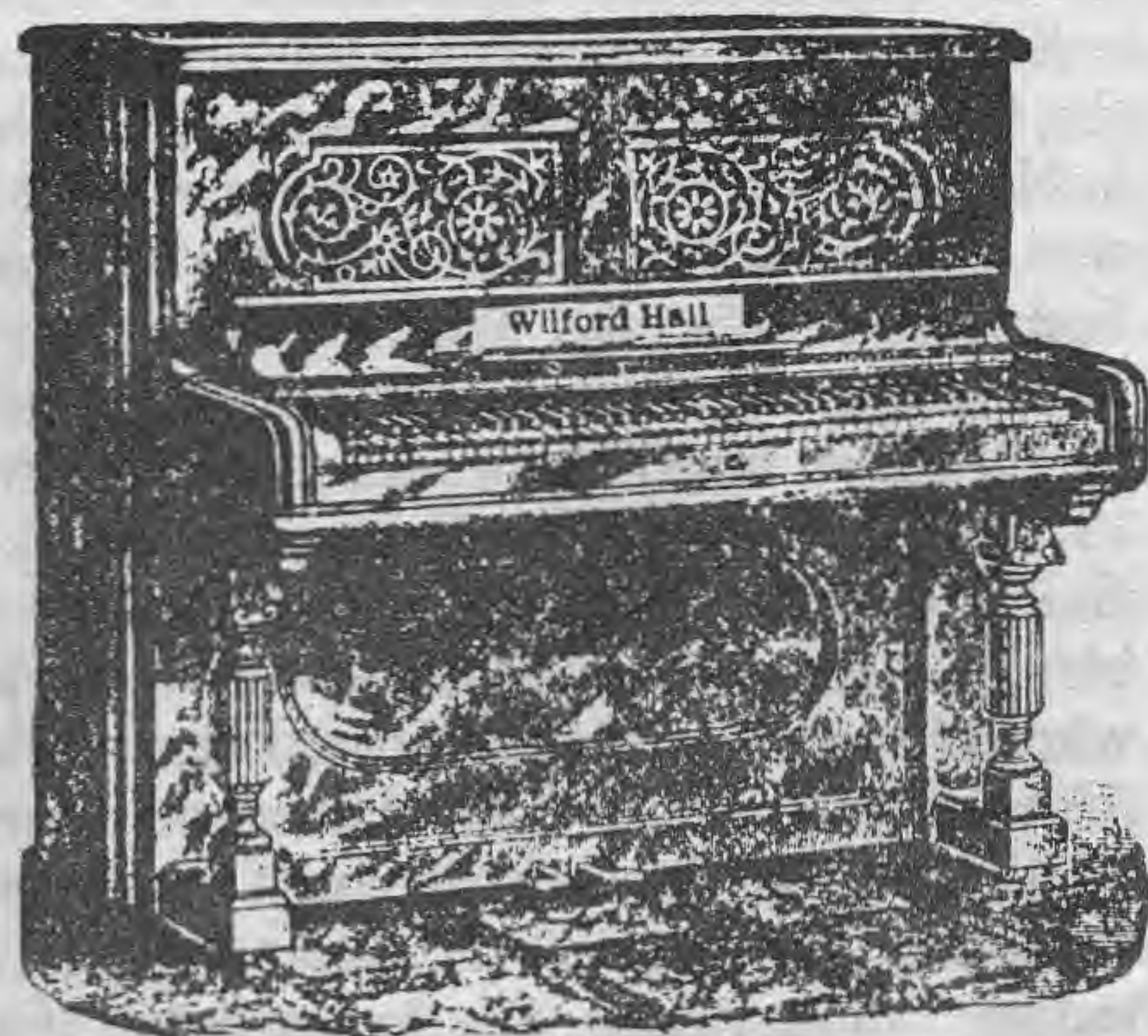
1892 issue of the *Journal of the American Medical Association*, Dr. Bleyer quoted heavily from Hall's writing.

Perhaps Hall's contacts with Lieutenant Bettini and Dr. Bleyer, both of whom were among the first to recognize the musical possibilities of phonographs, renewed his interest in pianos. In any case, Hall again patented an improved piano on July 11, 1893 and a hammer for pianoforte actions on February 13, 1894. Even before 1893, Hall manufactured a small number of pianos and attempted to sell them through articles in *The Microcosm*. Priced at five hundred dollars each, including shipping to any part of the United States, the "Wilford Hall Piano," also known as the "Compound Resonator," (next column) was never a commercial success. But it is of interest to note that in the February, 1893 issue of *The Microcosm*, Hall mentioned that some of the experimental pianos were, "...owned by private parties - friends of the inventor and patentee, as souvenirs..." In view of the friendly relationship between Hall and Lieutenant Bettini, it is possible that the latter inventor was the recipient of one. Perhaps the piano heard in so many of the famed Bettini recordings was designed by Alexander Wilford Hall!

One of Hall's later inventions was a telephone system described as the "Art and apparatus for transmitting speech," patented on April 30, 1895. His last two patents were for improved bicycles and were respectively granted on February 1 and September 27, 1898.

But although inventing had become a passion for Hall, the major goal of his life remained the dissemination of substantialism. Hall had received a Ph.D. in 1881 from Pennsylvania's Lebanon Valley College and an LL.D. in 1885 from Florida State University. Both degrees were probably honorary, conferred upon him because he founded the substantialist philosophy, but Hall was nevertheless immensely proud of them. By 1890, he had decided to found an institution of higher learning and he announced in the November issue of *The Microcosm* that he had purchased a large tract of land for the establishment of the Wilford Hall College of Substantialism. The property, located along the western shore of the Hudson River, some fifty miles north of New York City, had cost Hall sixty-two thousand dollars. It must have been a great disappointment to him that his plans for the school never were realized. However, Hall

THE WILFORD HALL PIANO.



did spend his last years promoting substantialism through the Society for Philosophical Research, of which he was founder and president. It operated from Hall's last publishing office at 23 Park Row, although it also apparently had an address at 203 Greenwich Street, in Manhattan.

The end of Alexander Wilford Hall's life was particularly tragic. On the evening of March 7, 1902, the ferryboat "Buffalo" traveling from Weehawken, New Jersey was docking at New York City's 42nd Street pier. Several deckhands aboard a nearby tug saw an elderly man jump from the ferry into the water and immediately told their captain to head for him. The old man was wedged between ice floes and was just disappearing beneath the surface of the freezing Hudson River, when the tug crew literally fished him out with boathooks. The half-drowned man was bitter. "What did you save me for? I only wanted to die. I swallowed enough water to make me sink and let the waves wash over me," he told his rescuers. The old man was charged with attempted suicide and taken by ambulance to Roosevelt Hospital, where his condition was listed as "serious." The distraught and frozen would-be suicide was Alexander Wilford Hall, the same man who had once so desperately wanted to live. A reporter from the *New York Daily Tribune* went to Hall's residence at 259 West 130th Street in Manhattan and was met by a servant who said that Mrs. Hall had been informed of the incident, but would not go to Roosevelt Hospital. However, she and a nephew, one A.P. Riebinger of the same address, later did visit Hall. Riebinger told a reporter that Hall's mind was "weak," and that five months earlier he had "...wandered away

from home and was gone for something over a day."

Several questions remain unanswered. In the final issue of *The Microcosm*, published in November of 1893, Hall declared that he was very reluctant to disclose any information about his family. That may possibly be the reason why almost nothing is known of Mrs. Alexander Wilford Hall. The March 8, 1902 *New York Daily Tribune* account of Hall's suicide attempt described her as being "...about seventy-five years old," but when she married the inventor, or even her first name, could not be determined. Neither is it known if Hall ever had children, or if any direct descendants live today. Furthermore, the exact date, cause and place of Hall's demise is uncertain, although a number of sources mention that he died in 1902. No obituaries or death notices about Alexander Wilford Hall could be located and a careful examination of indexes listing reported deaths in New York City did not reveal his name. Roosevelt Hospital was contacted, but the medical records for the year 1902 were not available. Attempt was even made to locate a copy of any probated will filed by Hall but no such document could be found. Did Hall recover from his leap into the Hudson River, only to die a short time later? Did he die outside of New York City? Research into what can only be described as the enigma of Alexander Wilford Hall is continuing. But even if some facts about his life and death never will be uncovered, it can be said with certainty that he was a most remarkable personality.

I would like to thank Frank Bradley, Leah Burt, Cynthia Hoover, Samuel Itzkowitz, Allen Koenigsberg, Ray Wile, and William Worthington for their kind assistance.

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The Spoor Sound Scriber (Part Three)

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T. C. Fabrizio

Movies and the Phonograph have been destined for one another ever since Mr. Edison created the former while attempting to improve the latter. This rather general statement is not intended to demean Eadweard Muybridge and others who contributed to the development of motion pictures. Instead, I desire to emphasise the strong generative link that has always bound those two major inventions with which this article will be concerned.

C. W. Ceram (in his book *The Archeology of the Cinema*) and Ronald Clark (in his new biography *Edison: The Man Who Made the Future*) both credit a gentleman by the name of Wordsworth Donisthorpe as being the first person to suggest in public a combination of the sounds captured by Edison's Phonograph and some visual counterpart. In a letter to the magazine *Nature* in 1878, Donisthorpe commented that if photographs of a drama could be projected by the use of a strong light, then "...with the assistance of the phonograph the dialogue may be repeated in the very voices of the actors." Whether or not Edison read this letter, he clearly began thinking along similar lines. He would later say "The idea occurred to me that it was possible to devise an instrument which would do for the eye what the phonograph does for the ear... all motion and sound could be recorded and reproduced simultaneously."

After its general introduction in 1878 as a tinfoil apparatus, the Phonograph was dropped by Edison for approximately ten years, while he busied himself with other pursuits. Likewise, the primitive idea of coupling recorded sound with recorded motion experienced a hiatus. In 1888, Muybridge was in the United States giving demonstrations of his device which took a series of photographs, in quick succession, of animals (and people) as they moved. In that year too, Edison and members of his laboratory staff began to experiment with photography and motion. Up in Rochester, N.Y., George Eastman, founder of Kodak, was preparing to market rolls of celluloid film for use in still cameras. On May 30, 1889, Edison wrote to Eastman to obtain

some of this revolutionary new material. It would prove to be the very medium which would allow the scenes captured by Edison's first movie camera to be transmitted, through the Kinetoscope viewer, to the eye. Practically lost in this flurry of activity was the work of William Friese-Greene, an Englishman, who had been working to join moving pictures and recorded sound. He even wrote to Edison on this account, but the latter testified afterwards that he had never actually seen the correspondence. Friese-Greene fied a failure; his ideas never flowered under subsidy.

Thus began the career of the moving picture: first as Edison's Kinetoscope peep-show, later as the projected images of the Lumiere brothers' Cinematographe. In 1896, Edison renewed his efforts at synchronizing sound and image. After some startling initial success, he is quoted by Clark as having concluded, "The problem of actual synchronization of sound and image was the least difficult... the hardest job was to make a phonographic recorder which would be sensitive to sound a considerable distance away..." Others were not to dismiss the problem so lightly. A number of attempts were made to effect talking pictures, but successful synchronization was often a nemesis. At the Paris Exhibition of 1900 Clement Maurice showed his version of the "talkies," which he called the Phono-Cine-Theatre. The Biophonographe was another such device. The endeavor, however, which is most pertinent to an examination of the "Spoor Sound-Scriber" is the "combined phonographic and motion picture apparatus" of Edward H. Amet.

Amet had a long history of involvement with phonographs. He designed one of the first successful spring motors to be applied to one in the days when phonographs were all electric (in this case, the Graphophone and Class M of 1894), and he went on to invent the curious *Echophone* which was produced in Chicago in 1896. Amet was drawn to the movies as well. In 1894 he was at work on a projector of his own design when he fell in with an entrepreneur by the name of George K. Spoor. Using Amet's "Magniscope" projector, Spoor would found a career as a moviemaker which would, eventually, lead him to form Chicago's successful Essanay studio.

In his excellent article on the work of E. H. Amet, "The Wizard of the West," published in the Fall 1969 issue of

California's *Museum Alliance Quarterly*, Peter J. Talmachoff described a device patented by the inventor in 1915: "Amet decided to solve the problem (of marrying sound with image) by making synchronization entirely automatic... The camera was set on its tripod and the battery attached. The microphone was fixed to a long horn and set on another tripod... Amet began turning the camera's crank; the phonographic recorder, which was linked directly to the camera, began turning too. Quickly, Amet punched a button which simultaneously marked the film and made a buzzing sound on the record." Amet had applied for his patent in 1912, at the same time that Edison introduced his Kinetophone method of sound movies. The latter employed large diameter cylinders molded from the same indigo celluloid as the Blue Amberol records. Amet's system used a wax cylinder of ordinary dimensions. Both devices failed to be successfully exploited, although Edison's apparatus was shown at the Bijou Theatre in New York City in 1913.

So, it remains to find a place for the machine we know as "The Sound-Scriber" within this historical milieu. The mechanism, it is known, came from the estate of George K. Spoor, several years following his death, in 1953. A large number of rare objects from the early days of the cinema had languished in a basement before being donated to the Eastman House by Spoor's daughter and her husband. Writing of the gift in *Image Magazine* in 1959, James Card mentions, "The Spoor Collection... includes the original Magniscope Projector which Spoor asked Amet to construct... Along with important experimental sound recording devices, early cameras, and projectors..." The "experimental sound recording devices" was, undoubtedly a reference to that machine which was listed in the inventory, rightly or wrongly, as the "Spoor Sound-Scriber." Nothing more is known of its origins.

Yet, we do know that Spoor and Amet were collaborators. Amet, we are aware, was interested in creating talking movies. Both men had business associations in Chicago. If we examine the patent of Amet's sound system, we may note certain similarities to the "Scriber," especially as it is described in the text of the demonstration record. Both claim to make use of telephone transmitting equipment to convey the voices of the actors to the recording phonograph and to bring the reproduced

E. H. AMET.

COMBINED PHONOGRAPHIC AND MOTION PICTURE APPARATUS FOR PRODUCING INDEXED
SYNCHRONOUS RECORDS.

APPLICATION FILED DEC. 27, 1912.

1,162,433.

Patented Nov. 30, 1915.

2 SHEETS—SHEET 1.

Fig. 1.

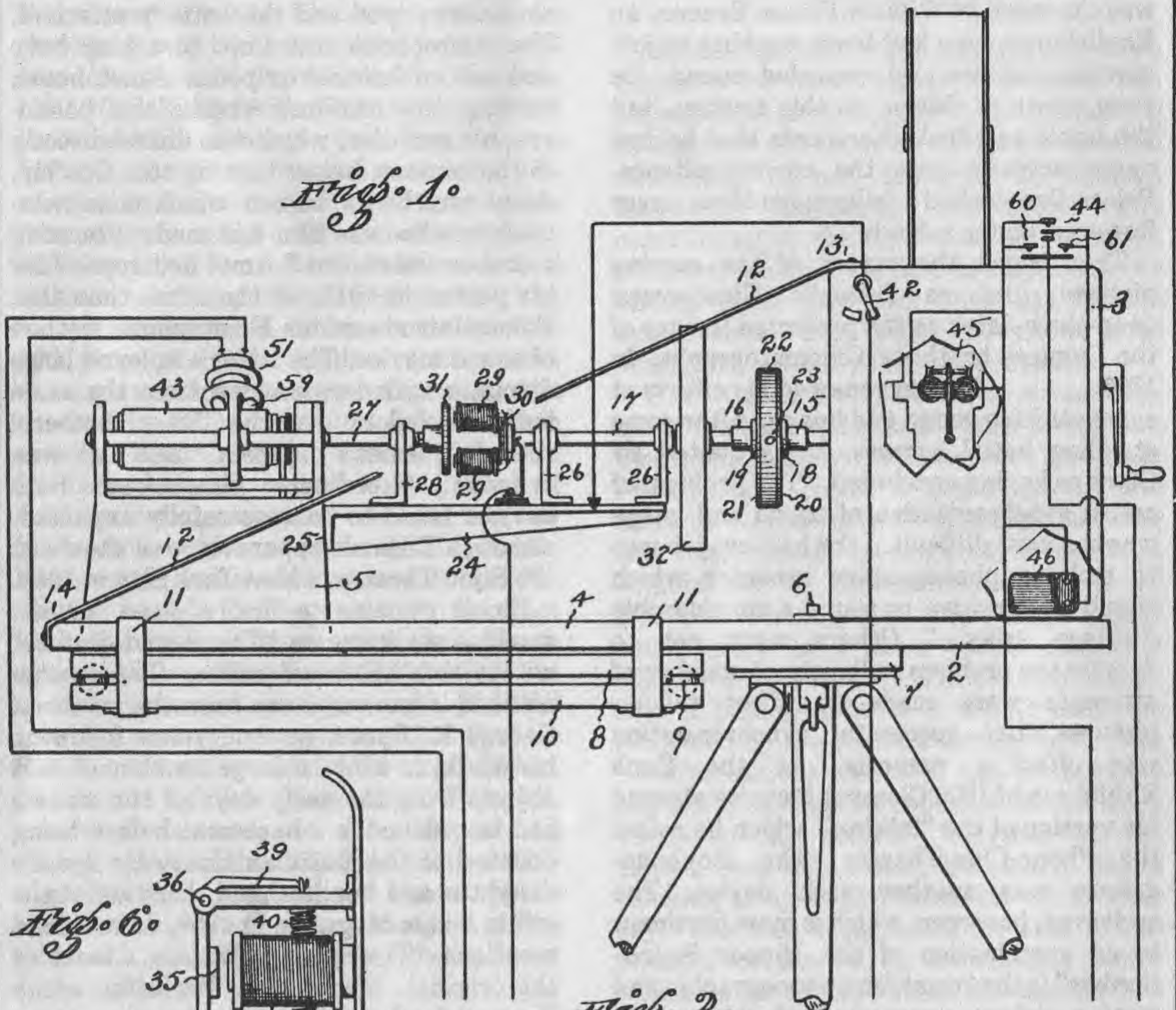
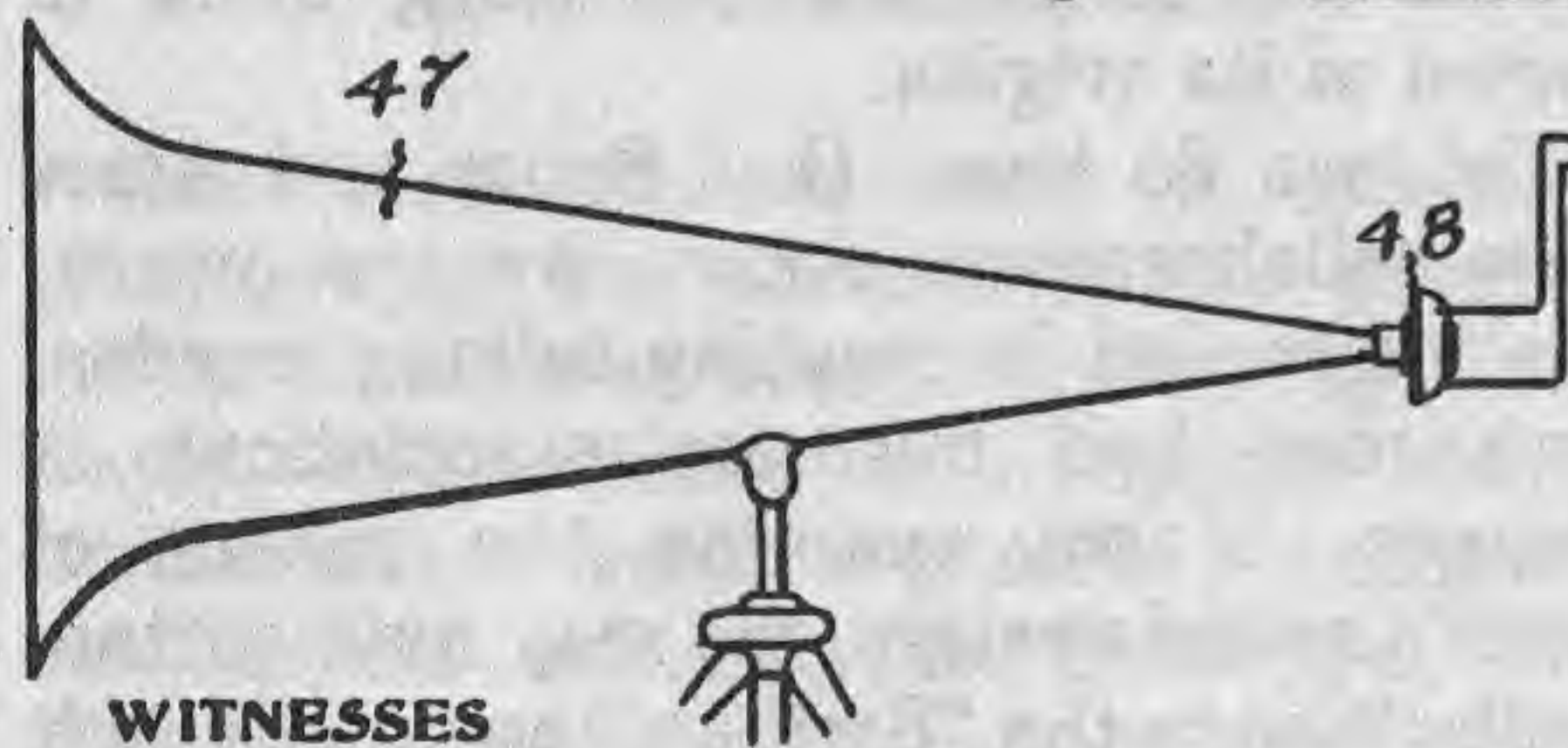
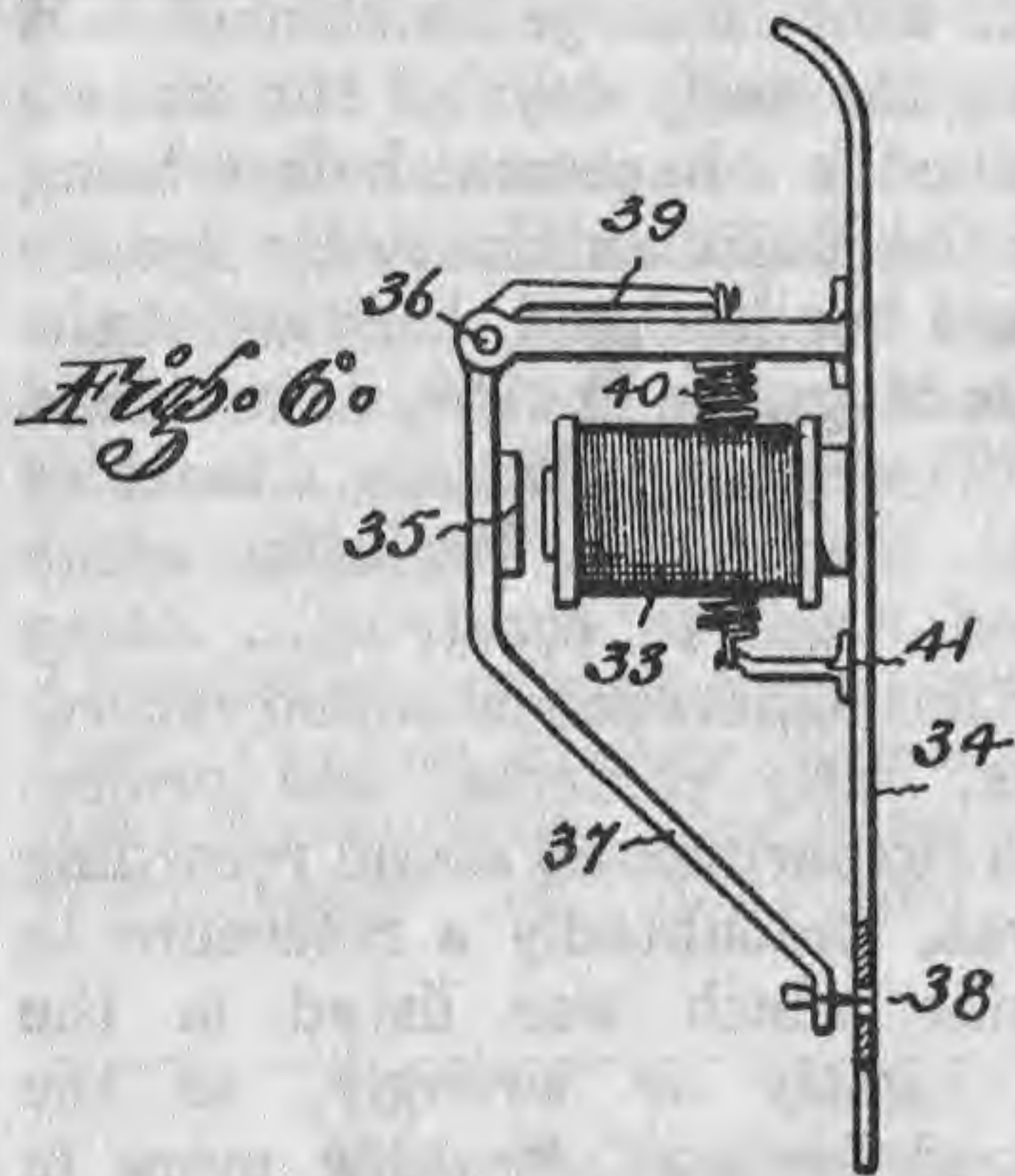


Fig. 2.



WITNESSES

Baldwin Vahr
J. B. Gardner

INVENTOR

Edward H. Amet.
BY
Miller White.
ATTORNEY S.

sound to a speaker behind the screen. Is it possible that the device which we are seeking to identify is, therefore, a prototype of that very system which Amet would finally patent? The possibility cannot be entirely dismissed.

Where then does the "Scriber" fit into the chronology of things? In deciding this, it must be remembered that the machine is essentially one which was first offered to the public in 1899 (as the Columbia Grand). Though Edison revived the format in 1912 for use with his Kinetophone, the large diameter style of cylinder was relatively a dead item after 1903. Though the cylinder which was found with the "Scriber" is far from an ordinary commercial recording, it must be acknowledged that the original equipment from which the machine was made would have been rendered unworkably obsolete after the passage of time. Even if this were a "mock-up" model, it seems unlikely that such an antiquated set-up could have been feasible after 1910. In fact, the "Sound-Scriber" could have been constructed much earlier. In the 1900-1905 period, the Thomas Lambert Company (which shared Spoor's and Amet's location in Chicago) produced large-sized celluloid cylinders which have several similarities to the "Scriber" demonstration record. Lambert was known to accept contracts from other companies to manufacture specialty records, such as the IPLS Language Cylinders, the Keating cylinders, and early unbreakable records for the Multiphone. Considering his accessibility to Spoor, Lambert could have produced this record too, especially as he released hundreds of his own 5" diameter ones. Yet if this were true, it would mean that the supply would have been cut off around 1905, when Lambert effectively ceased American operations. The "Sound-Scriber" would thus have been produced before this date, though it could have been used somewhat afterwards. Lambert's demise may have caused Amet to refer to a standard-sized cylinder in his 1912 patent specifications. Who else could have produced a celluloid cylinder such as the one left to us, not to mention one of sixteen inches in length!

I surmise, therefore, that the "Spoor Sound-Scriber" was most probably assembled midway through the first decade of this century. The exact date remains a mystery. As for the dreams of "living, talking pictures" with which Mr. Brookfield

beguiled his prospective backer, they did, finally, realize achievement. It was not to be through Spoor's machinery, but through the synchronization of a movie projector and a disc phonograph all the same (the Vitaphone). One day the world awoke from its decades of imagined talking pictures to find one Al Jolson telling it, after all, that such things had indeed arrived. □

NEW PARTS AVAILABLE FROM APM

APM readers will be glad to know that the long awaited handle gears for the U.S. Everlasting Phonographs are finally ready. This important part, which shifted the 2-4 minute feed screw mechanism, as well as changing reproducers, was originally made of "white metal." Over the years, they have swollen and/or broken. APM has manufactured a limited number, to tolerances of 1/1000 of an inch, out of one piece of metal. They will fit the entire series of U.S. machines, the **Opera**, the **Banner**, and the **Banner, Jr.** As these will not be made again, they are available only to APM subscribers, on a first come basis. Please write or call (212) 941-6835. □

LETTERS

Dear Allen:

Just a note on the "dubbed" cylinders article and the reply by Peter Dilg: He mentions #2476 as *God Save the King*, but my copy is marked *The Birthday of a King*. I assume the error was due to his record not being at hand [yes]. By the way, speaking of the highest number flat top Blue Amberol, I believe I can top Pete's candidate with #2127 *Old Black Joe* by Andre Benoist. As far as I know this is the highest flat-top American selection. Keep up the good work.

John Steffen
Oshawa, Ont., Canada

What a pleasant surprise in the mail! Your record of *A Century of Sound* is certainly refreshing to hear.

By the way, my favorite of the "Records on Record" (preceding issue) is Brunswick's *Songs from Dixie - Old and New Series*, No. 338 A & B, *A Mountain Boy Makes His First Record, Parts I & II*, by Buell Kazee.

Thanks again for the unique record!

Sincerely, David C. Mouser, Wichita, Kan.

RECORD REVIEW

Tim Brooks

A Special Issue from the Edison Site and Five New Folkways Albums

One of the special treats of the Phonograph Centennial has been the issuance of a special double-LP by the Edison National Historic Site in New Jersey, entitled *When Edison Recorded Sound*. Its contents include something for just about every collecting taste.

Side One consists of five operatic selections, recorded by Edison between 1913 and 1922 and all previously unissued. Edison's reasons for failing to release material he had recorded are often obscure, to say the least, and the selections here are certainly equal to many published performances. Artists range from Lucrezia Bori and Claudia Muzio, each of whom made several dozen sides for Edison over the years, to basso William Gustafson, whose only known recording is included here. Also heard are Emmy Leisner and Karl Jorn.

Side Two presents six jazz recordings, two by Fletcher Henderson and four by Eva Taylor accompanied by her husband, Clarence Williams, on piano. Again, all are previously unissued. In the case of the Eva Taylor sides, this may have occurred because they were recorded only a few weeks before Edison abruptly closed down his record business, in 1929. Certainly the performances, done in Eva's easy, rhythmic style, are of publishable quality and quite appealing.

Side Three is of more specialized interest, though it has some real curios. These are talking records, including Thomas Edison's own 1927 broadcast recording of "Mary Had a Little Lamb" and his 1919 record, "Let Us Not Forget," two of the Theodore Roosevelt cylinders (recorded 1912), and some special advertising discs spoken by Ed Meeker, which were intended for use in vending machines ("Thank You! Try our popcorn!"). If this doesn't wake you up, there is an authentic ca. 1890 Edison Talking Doll cylinder which unfortunately is totally unintelligible. (It is played much too fast, but even slowing it down doesn't help.) We are told in the notes that the selection is "Jack and Jill Went Up the Hill..." I wonder what little girls of 1890 thought when their new Edison doll emitted a sharp grating sound which sounds like a

nail being run across a piece of glass?

The surprise of the side is an unusual 1921 recording by Elsie L. Elms, an Oneida Indian, singing one of her people's traditional hymns, "Appeal to the Great Spirit." Sung *a capella*, it has an eerie, ethereal charm which is rather beautiful, in its own way.

Side Four is for popular music, and includes issued and unissued material by pianist Ernest L. Stevens, ukulele wizard Roy Smeck, Douglas Stanbury, Ada Jones & Billy Murray and Billy Jones and Ernie Hare. The gem of the piece, though, is Gladys Rice's 1929 electrical recording of *My Man*. The song is closely associated with Fannie Brice, who always sang it as an earthy torch song. Miss Rice gave it an entirely different, but equally legitimate interpretation. Instead of Fannie Brice's simple, unschooled woman, enchained by her man, Gladys Rice's delicate soprano and impeccable enunciation suggests a lady of breeding and culture, who has been ill-used in love. It is one of her finest recordings.

The album has been superbly produced, with transfers by Merritt Malvern, design by Leah Burt and informative liner notes by Lawrence F. Holdridge (classical), Edgar Hutto (jazz), and Jim Walsh (spoken word and popular). The cover is a full page reproduction of the famous Mathew Brady photograph of young Tom Edison with his newly invented phonograph (1878), and the label a faithful reproduction of the original Diamond Disc white paper label. This time, we hope, they will stick to the record.

When Edison Recorded Sound is sure to become a collector's item and is highly recommended. A limited edition, it can be obtained from the Eastern National Park and Monument Association, Edison National Historic Site, Main Street and Lakeside Avenue, West Orange, N.J. 07052 for \$7.50 plus 50¢ postage.

☆☆☆☆☆

Folkways Records has long been one of the leading companies in the reissue field. Veteran collectors will recall George Blacker's two *Phono-Cylinders* LP's on Folkways (FS 3886-3887) as one of the first serious attempts to document and make available very early recordings in LP form. Folkways also has a laudable policy of keeping their historical reissues in print (*Phono-Cylinders*, in fact, is still available).

The latest five reissue LP's from Folkways do not contain cylinders, though there is some vintage material. The first

three LP's were produced by Ragtime maven Dave Jasen, and deal with music of the 1920's. Jasen, the self-styled "G.O.M.O.R." (Grand Old Man of Ragtime), is apianist, author and LP producer, and is co-author of a forthcoming major book on the history of ragtime. *Zez Confrey* (RF 28) and *The Syncopated Impressions of Billy Mayerl* (RF 30) are collections of the recordings of two fine pianists, both of whom composed and played in the "novelty rag" tradition.

Zez Confrey (born Edward Elzear Confrey) is familiar to most collectors through his Victor records of the early 1920's, especially *Kitten on the Keys*, which is included here. He is heard in piano solos taken from both discs and piano rolls, and also with his full dance orchestra, lending variety to the album. Producer Jasen is a sneaky fellow who likes to slip in a little education with the entertainment, and here he juxtaposes two versions of Confrey's *My Pet* -- one from a piano roll and one from a disc recording. It doesn't sound repetitious, yet it serves as an interesting direct comparison of the two recording methods.

There is little discographical information given, but a short biography of Confrey and information on the songs is included.

Billy Mayerl was in some respects the British counterpart of Confrey, coming a few years later and developing the novelty rag into a fine art. While the Confrey sides sparkle with the cheerful rickety-tick of the early 1920's, Mayerl's recordings, which date from 1925 - ca. 1933, are much more introspective. Mayerl was best known for his work in the musical comedy theatre, and the sophistication of that world may have rubbed off in his "syncopated impressions," as he called them. His playing is suave yet vibrant, a kind of thinking man's ragtime. Jasen points out that Mayerl often wrote in "suites" -- collections of pieces with a unifying theme -- and one of these, *Puppet Suite* (1928), is included here. Although Jasen does not say so, four of the other selections included here -- *Loose Elbows*, *Antiquary*, *Jack in the Box* and *Sleepy Piano* -- also comprise a suite, called by Mayerl *Piano Exaggerations* (1926). Mayerl is an important as well as a very listenable artist of the 1920's, and this album is recommended.

Less successful is Jasen's third album, *The Tuneful Twenties* (RF29), which is said to highlight some of the "forgotten gems" of the dancing twenties. This is a fine idea --

there are plenty of excellent but obscure dance tunes from the period which deserve reissue -- but unfortunately few of them are found here. The arrangements are routine and the playing mechanical, and the net effect is boredom. The sides were recorded from 1922 to 1927, with half of them from Victor and the remainder from Vocalion, Columbia, Brunswick and Banner. Orchestras include Jack Crawford, the Broadway Syncopators, Jan Garber, Whitey Kaufman, Ben Selvin, Edwin J. McEnelly, Nat Shilkret and Bennie Krueger. Side One is all instrumentals, while Side Two has the vocals. Matching the music, the liner notes are trivial. (Note: the description of "Whoa, Tillie, Take Your Time" is misleading, implying that this was Ross Gorman's own orchestra when it is in fact The Virginians, a subgroup of the Paul Whiteman Orchestra. Ross Gorman's Virginians was a different orchestra which recorded for Harmony in 1926-1927). In sum, *The Tuneful Twenties* presents competent, but routine, dance music of the 1922-1927 era.

Jazz: Some Beginnings (RF 31) and *Jazz: Some Cities and Towns* (RF 32) were both produced by Sam Charters and contain some interesting early jazz-related recordings which are very hard to find in original (clean) copies. *Some Beginnings* traces the pre-history of jazz, from the syncopated music of James Reese Europe's Society Orchestra in 1913 and Fred Van Eps' banjo version of *Ragging the Scale* in 1916 to a number of early white and black jazz groups of the early and mid-1920's. A nice touch is the inclusion of Bert Williams' 1914 Columbia recording of the novelty song *You Can't Get Away from It*, commenting on the growing trend to syncopation. Also heard are Ford Dabney's Band, Matson's Creole Serenaders, a 1919 vaudeville record which is backed by the stride piano of C. Luckyeth Roberts, Sara Martin and the Vic Meyers Orchestra, among others.

Some Cities and Towns picks up the story in 1926. Most cuts are from the late 1920's, with a few from the 1930's, and include rare Paramounts, Gennetts, Okeh's, Victor V-38000's, etc. (though original labels are not identified on any Folkways albums). Heard are Jabbo Smith, Charles Creath's Jazz-o-Maniacs, Sam Morgan's Band, Johnny Dunn, and others. The cuts by Clarence Williams and Fletcher Henderson have a much freer jazz feeling than their sides on the LP *When Edison Recorded Sound*. One wonders if hot jazz and blues artists felt a

little out of place in the Edison studios?

A note on Folkways' notes. Reissue material such as this is presumably produced on a tight budget, but it would not seem necessary to make the buyer put up with mimeographed data complete with strikeovers and corrections still in the copy. A neater and better-spaced layout would have helped the readability of the notes -- these look more like rough drafts! The records themselves are professional quality, however, and the transfers are excellent.

Folkways LP's can be obtained from record stores or direct from Folkways Records, 43 West 61st Street, New York, N.Y. 10023. The list price for the RF reissue series is \$6.98 per LP. □

BOOK REVIEW

Jazz Records: 1897-1942 (4th Ed.), B. Rust

Tim Brooks

The name of Brian Rust turns up frequently in articles and discussions concerning the identification of early recordings, and for good reason. Rust is the world's leading general discographer, and his work has both set the standard for other publications and increased the amount of information available on early recordings immeasurably. (See APM, Vol. IV, No. 3 for a biographical sketch, and outline of his works.)

Rust's major work over the years has been *Jazz Records: 1897-1942*, and this has now reached a fourth edition in a new two-volume printing by Arlington House. That news alone will be enough to send jazz buffs scurrying to get their copy, for *Jazz Records* is well established as the "bible" of jazz and swing record collecting. Just about anything you would want to know about when a record was recorded, where, by whom, with whom, and on what other labels it was released, is here. Unlike so many "reference books" currently on the market, this one is comprehensive and accurate.

The new edition contains approximately 2,000 pages, with listings for 10,000 performers, 16,000 titles and over 30,000 individual recordings. The main listing is alphabetical by artist. After each name is a complete listing of every known recording by that artist which could conceivably be of

interest as jazz, arranged in order of recording dates. The name and instrument of everyone participating in a recording session is given (for an orchestra session this can be quite lengthy), along with the takes issued and all 78 rpm or cylinder catalog numbers.

In addition to the main listing there are two appendixes: a 90 page index of artists, which allows you to quickly locate any vocalist or instrumentalist, even if he doesn't have a main entry of his own; and new with this edition, a 150 page index of every tune title in the book. The latter is particularly interesting, as it allows the reader to trace all the recorded versions of a given song, from the single known recording of "If You Shiek on Your Mama, Mama's Gonna Sheba on You" to the 135 versions of "St. Louis Blues." If you've ever found an upbeat title you liked, and wondered if there were any other versions of it, this index will be invaluable.

The general collector may wonder if this set has any value for him. Despite its title, *Jazz Records* does contain a good deal of interest to the non-jazz collector, whether his field is ragtime or other early syncopated music, 1920's dance bands, vocalists, the hotter swing numbers of the 1930's and 1940's, or simply recordings themselves (it's amazing how much you can learn about recording companies, matrix numbering, connections between different labels, etc., from a detailed discography such as this). Rust has interpreted the term "jazz" in the broadest sense (to the dismay of some purists), and he includes thousands of records which many people might consider to be simply good, upbeat dance numbers, such as were turned out in profusion by Paul Whiteman, Ben Selvin, the California Ramblers, etc. Solo records by performers as diverse as Dan W. Quinn (1902) and Annette Hanshaw (1920's and 1930's) are included where the song or backing is of "jazz" interest. Ragtime material on disc and cylinder receives extensive coverage. The earliest entry in the book is for a pair of recordings of this type made by the Sousa Band for Berliner in August, 1897. Vess L. Ossman, "The Banjo King," has four pages of listings, mostly from 1897-1908, and there are also detailed listings for such pioneer artists as Fred Van Eps, Prince's Band and Pryor's Band, covering that portion of their output that is of interest as precursors of jazz.

A great deal of work has been done in identifying pseudonyms and a glance at the listings will often tell you that you're not listening to the name on the label of a favorite record. The Dixie Daisies have at least 30 different identities, depending on the particular record you're listening to. Among other things, the pseudonym identifications can help the collector locate other records of a similar nature by an artist he likes, under other names and on different labels. Using the artist index, a known performer, whether vocalist or instrumentalist, can also be traced to all his participation in other people's recordings.

What if you have one of the earlier editions of *Jazz Records*, as many collectors do? If you have the first (1961) or second (1963) edition, there is no comparison, for the new one outdates those completely in size and accuracy. However the third edition (1969) has about the same number of pages as the new one, and the collector who has that edition might wonder if he really needs this new set. To find out I picked a dozen pages at random and did a line-by-line comparison, to determine how much difference there really was.

The results were striking. Every page checked had new or changed information, and some of the changes were substantial. Here's the list: p. 109: New 78 rpm releases added; take numbers added; p. 259: Vocalists identified or changed since the previous edition; p. 409: Numerous changes in orchestra personnel; a "rejected" take now known to have been issued (label given); an entire block of newly discovered recordings added for one orchestra; p. 559: New cross reference added; pseudonym identified; p. 709: Additional orchestra personnel identified; p. 859: Several musicians previously given as "uncertain" now identified; an artist who was listed in her own right now known to be a pseudonym (now cross referenced to true artist). p. 1009: Previously unknown personnel identified; recording date now identified; additional recordings listed. p. 1159: Two rejected takes now identified by title; some issued takes now different; p. 1309: Several pseudonyms incorrectly identified in the earlier edition now deleted; others added; recording date changed. p. 1459: Recording date now known; personnel completely

changed for one entry; recording added. p. 1609: Personnel changed; p. 6: Personnel changed; recording date changed.

Those twelve, it should be remembered, were picked purely at random. Mr. Rust has obviously been posting, updating and re-researching his entries extensively during the past nine years. He states that he has now had access to the files of ten major record companies.

In addition, it became apparent during the random check that subtle changes had been made in the format to make this book easier to read than its predecessors. For example, many orchestra listings run for more than one page; the complete personnel is now repeated at the top of each page, incorporating all changes up to that time. Also, the leader on each session, which often varied from recording to recording for studio orchestras, is now uniformly shown at the beginning of each entry.

In short, the changes in *Jazz Records* are mostly of detail, but they are considerable. They appear to affect practically every page of the book.

Jazz Records is expensive at a list price of \$60 for the set, but then so is *The Encyclopedia Britanica*, of which this is the discographical equivalent. The collector who wants to save some money may find a copy for less from some sources, such as the publisher's own Nostalgia Book Club, which is offering it for \$28.89 (joining incurs an obligation to buy four books over two years, but since the club offers a great many other books and records at discount prices, you may well come out ahead anyway).

Also available from Arlington House, and at discount from its book club, are Rust's *American Dance Band Discography* and *The Complete Entertainment Discography*. The former covers popular dance bands, and has only minor overlap with *Jazz Records*. The latter, though far from "complete," is a first attempt at a general discography of personalities. Both are formatted in the same manner as *Jazz Records*, and like it, are highly recommended.

All are available from Arlington House Publishers, 165 Huguenot Street, New Rochelle, N.Y. 10801, or through your bookstore. □

PHONOGRAPHS FOR SALE

Unusual 20th Century Graphophone, 3 huge mainsprings, with BF top, good cabinet, no cover, runs well, less crank, orig. decal. \$300. plus shipping. Dennis Devine, 722 E. Pierce St., Council Bluffs, Iowa 51501.

Victor MS (ornate) with large black and brass horn, \$495. or will trade; cannot ship. R. Adams, 4393 W. 58th St., Cleveland, Ohio 44144.

Sell or trade morning glory horns, etc. Model V Victor, motors, reproducers, nickel and gold plated. Cylinder record cases, records, 78's and Diamond Disc. Monarch, Zonophone, Orthophonic, Indestructible. Record Albums, mint, never held a record, 12 inch. Much more. Thousands of records. Record list not yet completed. For Miscellaneous List and to get name on record mailing list, send SASE to E. F. Clark, Box 42, Searsmont, Me. 04952. Or 1-207-342-5434.

Unbelievable Music box in the shape of an Edison Opera phonograph, measures over 11" high, detachable horn, crank winds movement, with fixed Blue Amberol on mandrel. Limited edition, available only from Charlie Hummel, 61 Laurel Drive, Wayne, N.J. 07470, for only \$47.95 ppd.

Brunswick oak floor model phonograph, good cond., early 1900's. William A. Trebilcock, 627 N. 3rd St., Ishpeming, Mich. 49849.

Selling for subscriber: Edison Spring Motor phonograph, baseplate and motor, and most of cabinet. No cover or upper chassis. Runs well. \$250. or trade. Satis. Guar. Allen Koenigsberg, 650 Ocean Avenue, Brooklyn, N.Y. 11226.

PHONOGRAPHS FOR SALE

Collection of 14 machines, uprights, low boys, table models, all makes. Would prefer one buyer, but would separate. SASE for free list. Don Loper, 1615 Purvis Ave., Janesville, Wisc. 53545

Assorted phonographs for sale. Homes, Standards, Gems, and a Standard Talking Machine. Also Model K reproducer. For complete list and prices, contact Ed Clemens, 81 Chester Pl., Apt. D2, Englewood, N.J. 07631. Or (201) 569-4429.

Columbia wax cylinder dictating outfit and shaver. One of the earliest "Dictaphones", ca. 1910. Three major pieces: Shaving Machine, Type A recording machine, Type B playback (with Lyric reproducer. All floor standing, electrically driven. 6" cylinders, boxes, other accessories incl. Needs only thorough cleaning. Shaver also accepts standard cylinders. All items for \$120. shipped, or special at \$60. if buyer will pick up. Tim Brooks, 1940 80th St., Jackson Heights, N.Y. 11370.

Columbia AH, front mount phonograph, 10" turntable, later cabinet style, only \$300. Write or call John Bova, 1202 66th St., Brooklyn, N.Y. 11219. Or (212) 232-2031.

Wurlitzer 1015, restored. I will trade for music boxes, coin operated machines of all types, or unusual phonographs. Also will consider selling outright. Paul Charm, P. O. Box 292 G.P.O., Staten Island, N.Y. 10314. Or (212) 979-2476 eve's.

Columbia Q, Mignonphone, both need work. William & Mary Diamond Disc Edison Upright. Need pegs for Edison cylinder cabinet. SASE for further info. Michael Neuman, 637 Floral Dr., Green Bay, Wisc. 54301.

PHONOGRAPHS FOR SALE

Juke Boxes, Pinballs, Slots, Whatever your interests, Salvesson's *Coin Machine Trader* has it all. Year First Class Subscription, \$13.00, Sample, \$2.00. Ted Salvesson, from the "Low Rent District" Box 602-ap, Huron, S.D. 57350. (3-8)

Brunswick Console Orthophonic phonograph, Model Madrid, with electric motor. Cabinet has been completely refinished, whole machine like brand new. Contact Dennis Rohnke, 1221 Sullivan Ct., Broderick, Calif. 95605. Or (916) 371-1538. (7-7)

Victor Orthophonic Model 8-30X, electric turntable, excellent, \$800.; Victor Orthophonic Model Granada, walnut lowboy, \$300. Victor Electrola/Radiola 64 Model 9-28X, inlaid Jacobean case, restored, excellent, \$600. Victor Electrola/Radiola 18 Model 9-16X, missing power amplifier, unrestored, \$200. The lot for \$1700. Photos available. Michael White, 9831 North P Avenue, La Porte, Tex. 77571. 8-7)

Outside and inside horn phonographs, over 40 machines, 5000 78 rpm records, including 600 Edison discs. Lists are available upon request. Leon J. Snyder, 105 2nd St. SW., New Prague, Minn. 56071. (7-7)

35 Antique Phonographs For Sale from The Thomas A. Edison Collection. Buying Victors, Columbias, Edisonia, etc. Write for list, at Sedler's Antique Village, Ralph Woodside, 51 W. Main St., Georgetown, Mass. 01834. Or 1-617-375-5947. (6-8)

Original Edison Opera Phonograph, with cylinder cabinet, mahogany style, \$2000. or best offer. Dave Schultz, 763 Fairacres, Westfield, N.J. 07090. Or (201) 654-5611.

PHONOGRAPHS FOR SALE

Columbia Graphophone, Type BKT, 2 minute only (orig.), nice black and gold original horn, \$450. complete. Edison Fireside A, with K reproducer, and morning glory horn, \$375. Frank Blondale, 36765 W. 6 Mile, Livonia, Mich. 48152.

Zonophone rear mount phono with orig. blue flowered horn (possible repaint). Excellent cond. \$375. Write or call John Bova, 1202 - 66th St., Brooklyn, N.Y. 11219. Or (212) 232-2031.

FOR SALE: Edison, Victor and other outside horn phonographs (almost 100 in all) and 33 choice cylinder records, 28000, 29000 and wax operatic recordings, to be sold in giant mail auction. Probably includes largest offering of Edison machines and first rate operatic cylinder records in recent years - you can't neglect this one. SASE for free illustrated catalog. Joe Weber, 604 Centre St., Ashland, Pa. 17921. (9-7)

Victor School House (XXV) phonograph, oak, beautiful cond. First model Edison Concert Phonograph with drawer. Mahogany Edison Opera phonograph. Victor V phonograph with oak horn, Victor III with brass-belled horn. Columbia Model BI with beautiful nickel horn, oak cabinet, fancy. Victor I with brass-belled horn. Victor II with brass-belled horn. Lloyd Whitlock, 114 State St., Brewer, Me. 04412. (8-7)

Columbia BII, very late, oak horn, excellent original finish. Trade for Victor VI with oak (?) horn or exceptionally nice Victor V. Also Music Master oak radio horn, 14" bell, \$85. Frank Blondale, 36765 W. Six Mile Rd. Livonia, Mich. 48152. Or (313) 464-7280.

PHONOGRAPHS FOR SALE

2-minute styluses for Edison reproducers (not mounted in bars). Made by Edison around 1908. These are not reproduction, but original, unused stock. Only \$5. ea. or 5 for \$20. ppd. Bob Jenkins, *Uneda Antique*, 180 Kingsland Rd., Nutley, N.J. 07110.

Edison Suitcase Home Phonograph, good decal, runs quiet, striping worn, complete, only \$250. plus UPS shipping. Jay Roth, 76B Ridge Rd., Valley Cottage,

PHONOGRAPHS WANTED

Want coin-operated phonographs. Please write. J. D. Vasey, Box 400, Elkton, Ore. 97436.

Midwest Zonophone wants any Zonophone disc machine. Also cases, motors, parts, catalogs. Give a Zonophone a home. Loyd Davis, 4118 W. 73rd Terr., Prairie Village, Kan. 66208. 7-7)

Collector looking for early coin-op phonographs and related literature. Also interesting disc type horn machines and parts. Bob Legan, 455 E. 250th St., Euclid, Ohio 44132. Or 1-216-732-8636.

Any coin-op cylinder phonograph wanted - have some parts for BS model - what do you need? Also want penny arcade machines. Tim La Ganke, 14054 Sweetbriar Lane, Novelty, Ohio 44072. Or (216) 338-8745.

Want: Edison and Columbia business phonographs, any style or condition; cases for 20th Century, Columbia C, Edison Spring Motor, Edison business phonograph. Rear mount parts for Zonophone 10" machine. Joe Weber, 918 Centre St., Ashland, Pa. 17921. Or (717) 875-4787 after 11 pm. (6-8)

PHONOGRAPHS WANTED

Wanted: Reginaphone or Columbia Grafonola with carved lions on case. Small cylinder music box. Edison Concert, Opera and Idelia phonographs. What have you? Arnold Levin, 2835 W. North Shore, Chicago, Ill. 60645. Or (312) 262-5965.

Edison Standard A, Victor III, Victor M (front mount), original clean reasonably priced. Other models and conditions considered. Joseph J. Annicelli, 105 Carnation Avenue, Floral Park, N.Y. 11001. Or (516) 328-3554.

Want Pathe Actuelle (paper cone) console phonograph, Edisonic reproducer, Edison Suitcase Model Home Phono with patent plate on front of casting. Ted Bowers, American Eagle Productions, 337 W. 130th St., Los Angeles, Calif. 90061. Or (213) 321-1793.

Phonographs wanted! Are you moving? Need space? Need a new car? Need cash? Time to get out of collecting? Seriously interested collector looking to purchase large or small phonograph collections. References available. Discreet, honest and faithful, willing to keep up correspondence, and trustworthy for sharing leads or joint ventures. Will even travel for individual pieces if necessary. Save this ad with my phone number for when you may need it! Evan Blum, 21 Brook Lane, Great Neck, N.Y. 11023. Or (516) 482-0371. Thank you! (5-8)

Original Edison tinfoil phonographs, any make or model. Top prices paid. Also early Edison *Commercial* or *Domestic* electric phonographs. Also need Berliner funnel-type horn. Eastern Musical Antiques, P. O. Box 297, W. Orange, N.J. 07052. (8-7)

PHONOGRAPHS WANTED

I am looking for horn type phonograph, or music box. Arthur Nelson, 250 Rose St., Metuchen, N.J. 08840.

Want one table model Columbia Graphophone with oak horn having dimensions of 22 inches wide and 31 inches length. Must be in good working condition. Please give price and information in first letter. Thanks. Eugene Kingsbury, Route 1, Box 4, Grantsville, W. Va. 26147.

HELP: I NEED PARTS!

Will pay good price for original Berliner hand-crank reproducer. Charles Mandrake, Box 955, Ashtabula, Ohio 44004. (7-7)

Need Polyphon or Regina drive wheel for 22½" or 20½" records. Also hold down arm for same. Please contact Thom Cockrill, 7808 Hillside St., Oakland, Calif. 94605. Or (415) 569-4523 mornings.

Help! I Need doors for mahogany Brunswick model 122 and record drawers ABCDE. Also oak grill for Diamond Edison Model A100. Christopher S. Nokes, 6525 Fauntleroy Way SW, Seattle, Wash. 98136.

Peach-colored petalled horn for Victor "O" rear mount. Will buy outright or trade. John E. Morley, Jr., 413 E. 4th St., Dixon, Ill. 61021.

Need Edison Model O reproducer and wooden Music Master horn for Edison Triumph. Roger Hanazawa, 17462 Lucero Lane, Huntington Beach, Calif. 92647. Or (714) 842-7302.

Want Edison Triumph or Concert, with Music Master horn; Maroon Gem; Cylinder Record cabinet; any coin-op phonograph. Bud A. West, 1201 Dartmouth Dr., Reno, Nev. 89509.

HELP: I NEED PARTS!

Want Edison mahogany cygnet horn. Will pay top dollar; also Victor 10-50 Orthophonic Automatic, Regina Hexaphone, Multiphone, etc. Bowen Broock, 300 S. Woodward, Birmingham, Mich. 48011.

Original 14" aluminum horn for Columbia AB cylinder Graphophone. Also correct reproducer. Rene Rondeau, 20 Murray Ave., Larkspur, Calif. 94939.

Original oak cygnet horn for Opera phonograph, bell or neck. Randle Pomeroy, 54 - 12th St., Providence, R.I. 02906. Or (401) 272-5560 after 6 pm.

Need complete motor for Columbia BKT. Contact Larry Hawes, 6427 N.E. 129th Pl., Kirkland, Wash. 98033. Or call collect (206) 822-4621.

Unusual cylinder record boxes and Edison *Phonogram* magazines. All replies answered. Charlie Stewart, 900 Grandview Ave., Reno, Nev. 89503. (10-7)

Need 2-minute recording head for Edison Standard. Tom Hedberg, Dept. of Ecology and Evolution, SUNY, Stony Brook, N.Y. 11794.

Metal sleeve for end of Victor III wood horn. 90° elbow and reproducer for inside horn Columbia Grafonola. Black and brass horn for rear mount Victor M. Any info on *Venus Belle* Piano-shaped Victrola. Clock with disc music box. Frank Przybylski, 10604 S. 82nd Ave., Palos Hills, Ill. 60465.

Any all-brass or brass-belled horns, 30" or shorter. Loyd Davis, 4118 W. 73rd Terr., Prairie Village, Kan. 66208. (7-7)

Horizontal "tone-arm" for front-mount Zonophone. Buy or trade. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

RECORDS FOR SALE

BUFF'S CLASSICAL LIBRARY - 223 MINT hi-fi/ster-
eo LP's, symphonies, concertos, solos, vocal, instrumental, Collector's items, Cut-outs. FOB, Highest check over \$400. M. Heiges, 15015 Flower Valley Ct., Rockville, Md. 20853.

Orthophonic, scroll label and other classic albums for sale. Name composer. Faner, 555 Winter NE., Salem, Ore. 97301.

Approx. 8000 78 rpm records for sale, from 1905 to 1950. Entire lot, \$750. Robert G. Kuhn, P. O. Box 1, Creve Coeur, Ill. 61611. Or (309) 694-4868.

7-inch Berliners and Columbias, Diamond Discs, cylinders, Roller Organ Cobs, Phonographs, and many other interesting items. Send 3 stamps for gigantic Mail-Auction List. Floyd Silver, 1168B Nutmeg St., Fort Dix, N.J. 08640. 7-7)

Rare original collection of Bettini cylinders. First Time offered, with letters of authentication and history. These were listed in the Sept. 1965 issue of the Record Collector. Contact Howard Hazelcorn, 595 Grenville, Teaneck, N.J. 07666. Or (201) 836-6293 after 6 pm.

1200 Diamond Disc records, purchased from supply house in 1955. New condition, \$1. ea. or special price for all. D. Stakley, 187 Olivet Ave., Akron, Ohio 44319. Or (216) 644-1141.

New lot of 2-min. and 4-min. cylinders for sale, individually or in lots, reasonable. No lists, your choice or mine. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

Say you saw it in APM!

RECORDS FOR SALE

78 RPM RECORD LISTS! (1) Popular & Jazz, (2) Americana, (3) Classical, (4) Country-Western. State category. AUCTION ONLY. Write S. A. Langkammerer, RECORD LISTS, 3238 Stoddard Ave., San Bernardino, Calif. 92405. (8-7)

Columbia and Edison 5" diameter cylinders for sale. Also 5" Lambert cylinders for sale or trade. Contact Larry Hawes, 6427 N.E. 129th Pl., Kirkland, Wash. 98033. Or (206) 822-4621. Evenings only.

Orthophonic scroll label classics. 12" albums for storage, numbered. Art Faner, 555 Winter NE., Salem, Ore. 97301.

Record Auction - 1000 78 rpm records; 375 out-of-print LP's 60 Edison Diamond Discs, 90 books, also record catalogs, programs, misc. Auction ends July 15th. Send \$1.00 for 30-page list. You'll be glad you did! Drake Mabry, 92 Hullcrest Rd., Shelburne, Vt. 05482.

500 78 rpm records for sale - Opera, country, pop. \$2.50 ea. Buddie Miller, R. 3, Box 450, Leitchfield, Ky. 42754.

70 different, original Caruso titles, plus "Caruso on Records" by Favia-Artsay, analyzing every recording Caruso ever made, \$100. for all ppd. Art Faner, 555 Winter NE., Salem, Ore. 97301

on our mailing list. Records, all types, including cylinders. Phonographs and miscellaneous items. Lists are free but stamps are appreciated. **Musical Memories**, Box 8382, Orlando, Fla. 32806.

Quantity of 78 rpm and LP records for sale, classical and opera, free list available for SASE. Write Dan Chiriboga, Box 112, E. Granby, Conn. 06026.

RECORDS FOR SALE

Vast stock of 78's available. Edison Disc Dept. inventory over 3000 discs. Please be specific with requests. Ralph Wm. Sim, RD 6 Box 101, Riverview Road, Clifton Park N.Y. 12065.

RECORDS WANTED

Want brown wax cylinders, Bell-Tainter cylinders, black Columbia reproducers, Concert 5" cylinders. Paying good prices for pre-1895 cylinders. *Olden Year Musical Museum*, James Wilkins, 2708 Jubilee Trail, Arlington, Tex. 76014. Or (817) 461-9978

Wanted: Two 78 rpm records: *Trail of the Lonsome Pine* by Fuzzy Night; *Bow-legged Woman* by Bull Moose Jackson. Dennis Kunkel, 701 N. 74th St., Seattle, Wash. 98103. (9-7)

I am doing research on Yiddish records of all types, and am interested in purchasing same. Send description and price to: Larry Garf, 15137 Valleyheart Dr., Sherman Oaks, Calif. 91403. Also interested in tapes of same, and would like to correspond with other collectors having similar interest. Thanks.

Want all Edison cylinders and 78's recorded by Sophie Tucker. Jeff Landaro, 25 Fanton Rd., Danbury, Ct. 06810. Or (203) 746-9194.

Want any and all available info on Billy Murray. Also desire to obtain his records, cylinders and Edison discs. Please send your lists. State condition and price. LaVerne D. Rettew, 14 Maple Ave., Christiana, Pa. 17509.

Want early records of opera and classical song on disc or cylinder, especially G & T, Fonotipia, Odeon. The older, the better. Will buy or trade. R. E. Hammond, Gibsons, B.C., Canada VON 1V0. (10-7)

RECORDS WANTED

Lauder Victor Electrics, Nos. 4021, 9020, 9023, 9205, 9295. Scroll labels preferred. Buy or trade. R. Sage, 116 Smith St., Manlius, N.Y. 13104. (8-7)

Need Columbia record No. 36673, entitled *The Fuddy Duddy Watchmaker*, 1943, from "Happy Go Lucky." Require either tape or record for lecture on musical horology. Please help. Henry B. Fried, 69-53 180th St., Fresh Meadows, N.Y. 11365.

Need some 3" dia. (75 mm) cylinders for Pathe phonograph. Will buy or trade. C. Chappie, 1035 Spanish River Rd., Apt. 208, Boca Raton, Fla. 33432.

Want cylinders and 78's of original theatre and vaudeville performances. List of wants available. Larry Warner, P. O. Box 15323, New Orleans, La. 70175.

Want to buy picture records (Victor or Vogue). Please state price and cond. Victor Willis, 730 E. Front St., Monroe, Mich. 48161.

Want Edison Diamond Discs by Vaughn DeLeath, Muriel Pollack, Original Piano Trio, Duke Yellman, Ursula Hollinghead, Henry Langie, Constance Mering. Alan Mueller, 470 Ripplewood Dr., Rochester, N.Y. 14616.

PRINTED ITEMS FOR SALE

EDISON DOCUMENTS List #4, including all original phonograph and record catalogs, supplements, brochures, instruction manuals, Edisoniana, etc. Materials from the Tin Foil, North American, National Phonograph and TAE, Inc. periods. A 16-page single-spaced list. Send \$1. plus 54¢ in stamps to: Dr. Phillip Petersen, 453 McCamish Ave., San Jose, Cal. 95123.

PRINTED ITEMS FOR SALE

Why not subscribe to the journal from "Down Under?" *The Phonographic News*. It is \$10.50 for 6 issues seamail. Also, Diamond Disc Instruction Manual Reprint, \$2.60. Other items available. Write to the **Phonograph Society of South Australia**, P. O. Box 253, Prospect 5082, Australia

Book entitled "Edison" by G. S. Bryan, a very clean hardcover copy of the 1st ed. 1926, 350 pgs. (illustrated), \$25. ppd. John Murdock, 2266 Hidden Lakes Ct., Martinez, Calif. 94553.

Now available, the **POCKET PATENT DATER**. Use to determine approximate vintage of patented antiques and collectibles. For plastic laminated Pocket Patent Dater and Instructions, send SASE and only \$1. to: David Weinschel, 11220 Fairway Drive, Reston, Va. 22090.

Reprint copies of 12-page Instruction Book for Edison Diamond Disc phonographs. Covers setting up, operating, oiling, etc. Seven photo illustrations, only \$2. ppd. John Cliff, #322 - 123 Woodbine Ave., Toronto, Ont., Canada M4L 3V8.

Old Record Catalogs, literature, magazines, 1927-55, reasonable. Free lists. Ronald H. Leitch, 18707 Ferncliffe Ave., Cleveland, Ohio 44135. (8-7)

Duo-Art Reproducing Piano Service Manual, 1925, \$30.; Book: Duo-Art Piano Music, 1927, 480 pgs., 8" by 12", cover worn, spine missing, but contents good, \$45. Victor catalogs: 1914, 1915, 1917, \$10. ea.! Dave Martens, 7 Constitution Blvd. New Castle, Del. 19720. Or (302) 328-5165.

Say you saw it in APM!

PRINTED ITEMS FOR SALE

Columbia 1901 Graphophone Catalog, shows 14 machines and accessories, 64 pages, introduces AB Combination Grand, only \$3.75 plus post. Rod Cornelius, 16 Jubilee Ave., Devonport, Auckland, New Zealand. (7-7)

Antique Phonograph Encyclopedia *Tin Foil to Stereo*, second printing, hard-cover, autographed by the authors. Only \$22. by insured postage. Free list of cylinders, discs, grind organ paper rolls with book order. *The Musical Museum*, Attention: Arthur, Deansboro, N.Y. 13328. (10-7)

To add to the enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society**? We despatch our magazine *The Hillandale News*, by airmail for \$8.00 per year, or \$6.00 via seamail. Subscriptions should be sent to B. A. Williamson, 157 Childwall Valley Road, Liverpool, England LI6 1LA. Payment should be made to C.L.P.G.S.

Talking Machine Review International: A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many facets of recording. Annual subscription is \$7.50 or \$11.50 by air. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review**, 19 Glendale Rd., Bournemouth, England BH6 4JA.

Deluxe Edition of *The EMI Collection*, shows 282 collectible phonographs, needle tins horns, cranks, reproducers, etc. Green and gold covers, only \$9.95 ppd. while they last. APM, 650 Ocean Ave., Brooklyn, N.Y. 11226.

PRINTED ITEMS FOR SALE

THE AMERICAN PHONOGRAPH JOURNAL. A Quarterly journal dealing with all aspects of disc and cylinder phonograph and record research, plus an ample ad section. Annual subscription rate is \$7.00. Please send check or money-order to Mr. Tim Christen, P. O. Box 265, Belmont, Calif. 94402.

PRINTED ITEMS WANTED

Old phonograph and record catalogs bought, sold, and traded. Please write to Tim Brooks, 1940M 80th St., Jackson Heights, N.Y. 11370

Old catalogs purchased and traded by classical record collector, 1890's onward. Also old record books and magazines. Please write: Michael Tenkoff, 800 W. Las Palmas Dr., Fullerton, Calif. 92635. (6-8)

Need Blue Amberol record slips for research, orig. or xerox, state your price. Ron Dethlefsen, 3605 Xmas Tree Lane, Bakersfield, Calif. 93306.

Phonograph literature and record catalogs always wanted, bought, sold, traded, etc. Darrell Lehman, 12322 - 28th N.E., Seattle, Wash. 98125.

ITEMS FOR TRADE

Do you need an original, flared all-brass horn for the Columbia Type N? I have one extra and am willing to trade it. Allen Koenigsberg, 650 Ocean Avenue, Brooklyn, N.Y. 11226.

Will exchange "Hornby" O Gauge trains (1930) Loco's, rolling stock, track, stations, bridges, etc. for Edison Fireside Phonograph. Write for details. J. W. Luccock, 4823 Prince Edward St., Vancouver, B.C. Canada V5V 3Z1.

ITEMS FOR TRADE

Want to trade Edison LP's 10002, 10003, 10005, 10006 (some hung grooves) for 30000, 30002, 30004. Also have rough (no label) 30004 for trade. Ben Tongue, 41 Ferris Drive, W. Orange, N.J. 07052.

Say you saw it in APM!

MISCELLANEOUS FOR SALE

Long throat Columbia reproducer, \$75. Rare 2-4 min. attachment for Edison Gem, \$75. 2-4 min. attachment for Edison Standard, w/cover \$40. Siam Soo tall phonograph doll, complete, \$200. (Needs some work). Complete shaver for Edison Home \$10. Original *Talking Machine Supply Catalog*, ca. 1900, 72 pages, only \$25. Dennis Valente's **Antique Phonograph Shop**, 320 Jericho Tpke., Floral Park, N.Y. 11001. Or [516] 775-8605.

RCA Radiola No. 18 (ac), radio, \$150. Philco model 60 Cathedral radio, \$55. Stylus for Edison Amberola, \$20. ppd. W. E. Collectables, 216 Broadway, Westville, N.J. 08093. Or (609) 456-4071.

Steel needles — 200 filter point in attractive sealed gold tin: \$4.50 ea.; 3 tins for \$11. Envelope of 200 loud or extra loud, \$3.50 ea. or 3 envelopes for \$9. Larry Hollenberg, 2418 S. 13th Street, St. Louis, Mo. 63104. (8-7)

OL' BLUE TOP IS BACK! We've returned the stylish blue caps to our best selling "Perfecta" cylinder record box. *Over 5000 sold!* You *must* send a 15¢ stamp for a free sample. *Musique*, 129 Howell St., Canandaigua, N.Y. 14424. (7-7)

MISCELLANEOUS FOR SALE

EDISON MUSIC MASTER WOOD CYGNET HORN DECALS, only \$5.25 ppd. Calif. residents, \$5.60 ppd. Both the Edison and "Music Master" decals are on one transfer, complete. Quantity discounts available. Al Sefl, P. O. Box 838, Daly City, Cal. 94017. (7-7)

Beautiful replicas of Dancing Rastus phonograph toy, as seen in April, 1973 APM. Only \$38.50 complete, plus \$1 shipping. Rare *Uncle Sam Kicking the Kaiser* has lively action, only \$46.50, plus \$1 shipping. Spare parts available. Elegant wall racks especially designed for cylinder records, hold 50 securely, as seen in APM. Only \$12.50 ea. or \$60. for six, allow \$1 each for shipping. **Record Sleeves** available: 7" size, 10/\$1. or 100/\$7.50; 10" size (perfect for Diamond Discs), 10/\$1.25 or 100/\$10; 12" size, 10/\$1.50 or 100/\$12.50. Sturdy green. Add extra for shipping. SASE for latest parts list. All phono repairs guaranteed. **Zalewski Talking Machine Works**, 30 Lakeview Drive, Patchogue, N.Y. 11772. (TF)

¶Player Piano for sale. Apollo Melville Clark (1913). rebuilt, plays well, comes with 12 extra rolls. Plays 78 rpm records at same time. \$1400. Other Players available, from \$800. and up. Write or call. Paul Mangarano, 121 Valley Brook Ave., Lyndhurst, N.J. 07071. Or (201) 438-0399.

Free lists, opera, instrumental LP's and 78's, books, etc. Low prices. Dan Chiriboga, Box 112, E. Granby, Conn. 06026.

Vitrola No. 2 reproducers: \$20. Gold Finish, \$25. Plus postage, please! Dave Mar-ens, 7 Constitution Blvd., New Castle, Del. 19720.

MISCELLANEOUS FOR SALE

Beautiful Columbia Graphophone Award Decals, gold, \$1.25 ea./\$5.50 for five. Bill Sorice, 16 Hilltop Drive, Manhasset, N.Y. 11030. (8-7)

Leatherette 45 rpm albums, excellent for your Berliners/small records, etc. Only \$2.50 ea. plus ship. United Talking Machine with matching stand \$95.00. Large assortment of horns. Floor mount and rear-mount cranes. Fantastic Pathe portable, \$150. Sleeves Good bunch of Zonophones, \$4 per. First LP's Vitrolac - Peachereno, Wheeler & Woolsey, July 1930. Rear mount Zonophone, top wind Victor, a Puck, Peerless and a few other nice ones that we're willing to talk about if you call (201) 335-5040. **The Olde Tyme Music Scene**, 915 Main St., Boonton, N.J. 07005.

ANNOUNCEMENT: Soon to be produced dust-covers for your Edisons. Made of Amber Acrylic Plexiglass. Protects your machine from dust and damage, but allows clear display. If interested, simply send a postcard specifying your model (no obligation). Andrew La Torre, 45 Ellis Ave., Northport, N.Y. 11768

MISCELLANEOUS WANTED

Piano rolls and catalogs. 88, 65, Wurlitzer Nickelodeon. Catalogs before 1935. Pay \$5.00 or more for any roll wanted. Ed Sprankle, 1768 Leimert Blvd., Oakland, Cal. 94602.

Info wanted on Curtiss Aeromola floor model phonograph, serial no. 301221, motor no. 103896, mfd by Curtiss Aeroplanes & Motors Ltd., Toronto, Canada. Many thanks. David Watson, 60 Westminster Ave. N., Apt. #1, Montreal West, Canada H4X

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Parts made to order in our machine shop. Send your part for estimate. New reproduction reproducers, Model C & H, guaranteed. Spare parts list available for stamp, all kinds of parts in stock for most models, including Records, Horns and Cranes. Satisfaction Guar.

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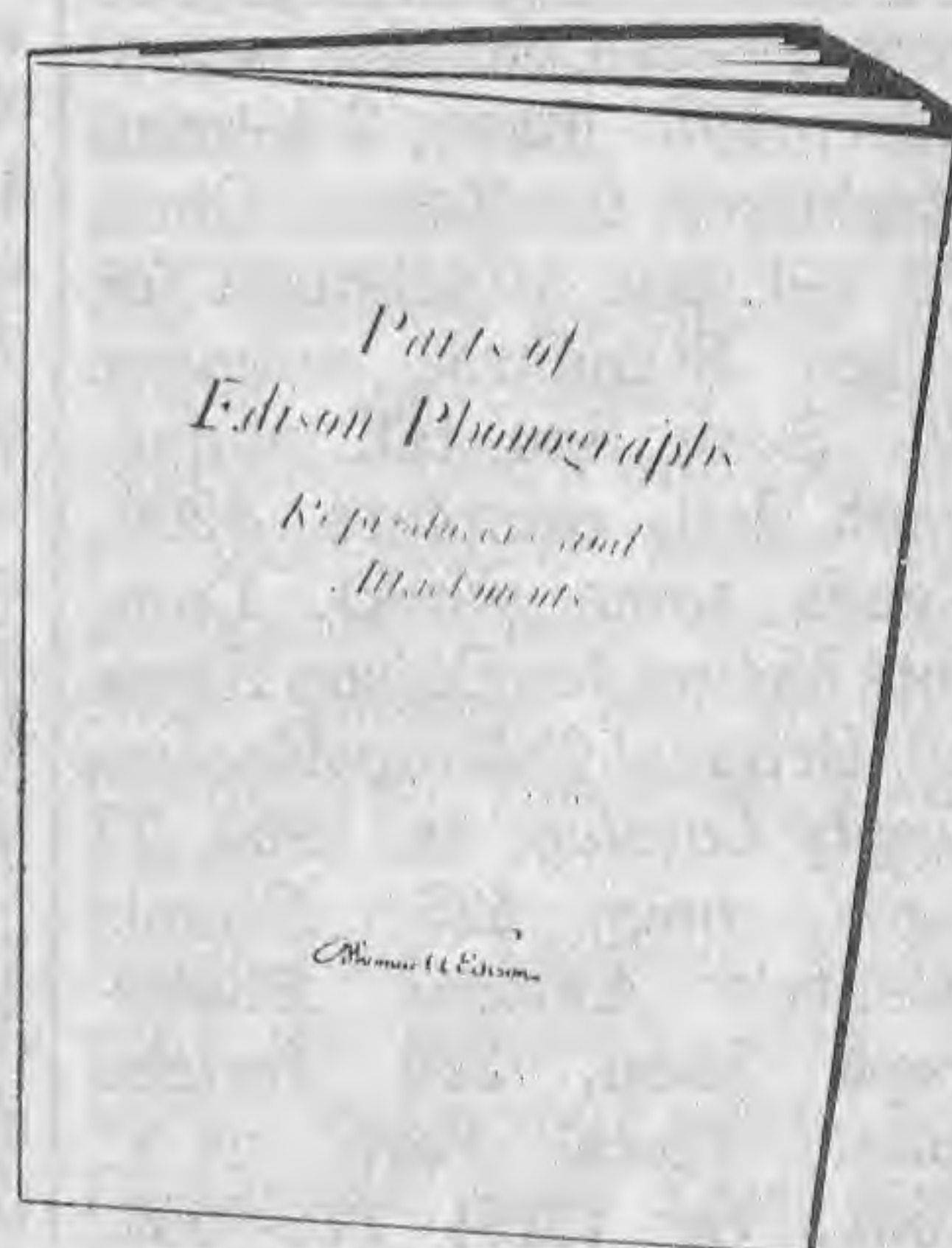
(6-8)

Edison Cylinder Phono Parts Catalog

Reproducers and Attachments For Trade Use Only, 1910

Here's a dandy new reprint of Edison Cylinder Machine Parts. Everything except cabinets and horns is illustrated! Each item has a part number and price, too.

In its 32 slick-paper pages are parts for Gem Models B, C, and D; Fireside Model A, Standard Models B, C, & D; Home Models B, C, and D; Triumph Models B, C, and D; Amberola Model A, Edison Recorder, Reproducer Models C, H, and K, and 4-minute attachments, (not illus.), for the Gem, Standard, Home, Triumph, Concert, and all electrics.



A Quality Reprint in every respect! Just \$4.00 postpaid. Order #B-86 from The Vestal Press, Box 97, Vestal 48 N. Y. 13850. Mastercharge, Visa, and American Express accepted. Call your order in if you wish: 607-797-4872.

MERRITT SOUND RECORDING Presents: *Vintage Programs and Music for All!*

Topics include:

Jazz, Ada Jones, Billy Murray, Uncle Josh, Two Black Crows, and many others. Program highlights include talks by Allen Koenigsberg, Ray Wile, Milford Fargo, James Smart, Michael Biel, Edgar Hutto (RCA), Martin Williams, and many others. All are available on cassettes, 8-track cartridges, and open-reel 1/2-track. Satis. Guar. Free detailed list of tape programs, including the inimitable Jim Walsh, is yours for a SASE. We also have 100th Anniversary Programs from the Edison Site. Don't miss out!

Write to: Merritt Sound Recording

223 Grimsby Road
Buffalo, New York 14223

EDISON PHONOGRAPH MONTHLY

Some Highlights of...

Vol. 3, 1905/1906

Volume I
Still \$12.95

Mar.	<i>Coin-slot catalog announced</i>
April	<i>New Edison offices announced</i>
May	<i>How to graphite mainsprings</i>
June	<i>Advertising tin Edison signs</i>
July	<i>Arthur Collins' race questioned</i>
Aug.	<i>New record shelving design</i>
Sept.	<i>Thomas Edison interviewed</i>
Oct.	<i>Phonograph club formed</i>
Nov.	<i>Major phonograph changes</i>
Dec.	<i>Victor model renamed Balmoral</i>
Jan.	<i>Grand Opera records announced</i>
Feb.	<i>Advertising cylinder not for sale</i>

Volume II
Still \$12.95

Charter numbered books are still available in both Vol 1 and Vol 2. Additional volumes are in production, but only a limited number of each year's issues are being printed and bound in deluxe red and gold hard covers. Don't be disappointed. Turn the pages and imagine that you are an Edison dealer at the turn of the century. Each book has at least 180 pages, with illustrations. Send \$12.95 ppd. per book to:

Allen Koenigsberg
650 Ocean Avenue
Brooklyn, N.Y. 11226

Wendell Moore
33 Arctic Springs
Jeffersonville, Ind. 47130

"His Master's Voice Was Eldridge R. Johnson" A Hard Cover Book by E. R. Fenimore Johnson

Second Printing!



An authentic history of *The Victor Talking Machine Company* and biography of its founder, written by his son. Profusely illustrated and with fascinating information heretofore undisclosed, it is well worth reading by anyone interested in antique phonographs and records. Also includes a complete patent list of Johnson's inventions. A must for collectors!

Send check to:

Gold Star Publishing Company, Dept. APM, 90 Cricket Avenue, Ardmore, Pa. 19003
for \$10.00, plus postage of 50¢. For Canada, add 8¢ extra postage. Pennsylvania residents please add 6% sales tax. *Dealers Inquiries Invited.*

MISCELLANEOUS WANTED

Need information on old typewriters? Send SASE to Don Sutherland, 28 Smith Terrace, Staten Island, N.Y. 10304. Will buy or trade for old typewriters for research.

Want old cameras, daguerreotypes, contents of old photo studios, store signs, *Camera Work* Magazine, stereo views and viewers, etc. Mark Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

Needle boxes, counter displays, record dusters, record dusters, signs, posters, brochures, pamphlets, and all other phonograph advertising items (will trade). Jerry Madsen, 4624 W. Woodland Rd., Edina, Minn. 55424.

Want phonograph horns, with or without rest of machine, marked "Standard" superimposed on a Diamond. "Trade" and "Mark" also appear above and below diamond. Product of Standard Metal Manufacturing Co., Newark, N.J. Description, price and photo if possible. Peter Hare, 219 Depew Ave., Buffalo, N.Y. 14214. (9-7)

Want antique clocks and disc music boxes. Describe and price. Frank Przybylski, 10604 S. 82nd Ave., Palos Hills, Ill. 60465. (10-7)

Want information on the Victor P-I, Victor O, as well as all the lettered series. Would greatly appreciate all correspondence and info, as well as current pricing on above models, and on the Victor V. I would also like to correspond with fellow enthusiasts. Jim Wilke, 153 S. Beachwood Dr., Los Angeles Calif. 90004.

Want early Victor and Radio combination. C. R. Teed, 8300 Sageland Way, El Paso, Tex. 79907.

ANTIQUE Typewriters WANTED

MUST BE UNUSUAL
IN APPEARANCE

☆ REWARD ☆

For information leading to the purchase of antique typewriters. Send Make, Model No., Condition Price and Serial No. if possible.

Send your name, address, and phone number. Or Call me any evening after 10 p.m. EST.

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Judd Caplovich
56 Risley Road
Vernon, Conn. 06066

MISCELLANEOUS WANTED

Victor Advertising Sign Sought! Offering \$500 for an original copy of the 2 foot, 5 inch diameter Victor porcelain metal sign which was made to look like the Caruso Red Seal record, "Celeste Aida." No. 88127. William Minnick, 20237 Bollinger Rd., Cupertino, Calif. 95014.

ANTIQUE SHOPS

The Antique Phonograph Shop carries all makes of phonographs, repairs, parts, cylinders, and disc records & Accessories. Located conveniently on Long Island in New York, just 1½ miles east of Cross Island Parkway, exit 27E. Shop hours are: Thursday and Fri. 11 am - 4:30 pm and evenings 6-9 pm and Sat. 10-6 pm, and also by app't. Dennis Valente, **Antique Phonograph Shop**, 320 Jericho Tpke., Floral Park, N.Y. 11001. Or (516) 775-8605. Give us a call! (1-8)

ANTIQUE SHOPS

An Honest to Gosh 1926 Music Store. Indian Portable with unique Addaphone horn on reproducer. Good 51,000 series of Edison. Edison shavers in orig. glass box. Edison Miner's light, with battery. Beautiful rear mount European model disc machine with brass horn similar to Columbia. Reasonable. Oxford cylinder machine. Much more in machines. Come to Boonton, N.J. and also visit our new neighbor, Lee Munsick's **Yesteryear Nostalgia**. Let us know your wants, and we'll try to help. When in doubt, try *The Olde Tyme Music Scene*, 915 Main St., Boonton, N.J. 07005. Phone (201) 335-5040.

OLD SOUND! A Museum of antique phonographs and recording technology on Cape Cod. Beautiful displays, plus shop for machines, sheet music, records, services, etc. Also available for professional lecturing service and entertainment. *Old Sound*, Rt. 134 near 6A, East Dennis, Mass. 02641. Or (617) 385-8795. (9-7)

SERVICES

Experienced machinist with home shop will repair any reproducer; machines professionally cleaned and repaired. Will buy any reproducer parts. Randle Pomeroy, 54 - 12th St., Providence, R.I. 02906. Or (401) 272-5560 after 6 pm. (8-7)

Custom repairs. Write for free estimate. **Star Phono Service**, 609 Fermery Drive, New Milford, N.J. 07646. (8-7) Will repair - refinish any phonographs. Broken springs repaired and Victors my specialties. Reasonable & Guaranteed. Need 4 doors for Victor VV-260 cabinet. Michael J. Beno, 1498 Grignon St., Green Bay, Wisc. 54301.